DOCUMENT RESUME

ED 146 587 CS 203 665

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TITLE Written Composition: Integrated Approach Following the Composing Process, Low/Average Students, Ninth Grade; Research Project: West Irondequoit High School, 1976-1977.
PUB DATE 77
NOTE 127p.; A number of pages in the appendixes may not reproduce well due to poor type

EDRS PRICE MF-$0.83 HC-$7.35 Plus Postage.
DESCRIPTORS *Attitudes; *Composition Skills (Literary); Educational Research; English Curriculum; *English Instruction; Grade 9; *Program Evaluation; Secondary Education; *Sentence Combining; *Writing Skills

ABSTRACT

This report describes the rationale, implementation, and results of an experimental ninth-grade composition program in which students from three classes worked through activities that use different media to help them communicate effectively in narration, exposition, and critical analysis. Sentence combining was included as a part of the program. A control group of ninth graders from another school completed the assessment measures but did not participate in the experimental program. Writing skills were assessed with pretests, midtests, and posttests; students' and teachers' changes in attitude were measured; and subjective evaluations of the program were obtained from teachers and students. Analyses indicated that the writing of students in the experimental group gained more than that of those in the control group in interest, conflict, character depiction, word choice, sentence structure, overall quality, and fluency, but not in average length of T-unit or in reduction of usage errors. Appendixes provide a detailed description of the curriculum, assessment instruments, and transcripts of teachers' and students' reactions to the program. (AA)

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RESEARCH PROJECT: WEST IRONDEQUOIT HIGH SCHOOL

Written Composition: Integrated

Approach Following the Composing Process

Low/Average Students

Ninth Grade

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Academic Year: 1976-77

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1. PROBLEM AND RATIONALE

1.1 The Composing Process.

Recently, many educators, administrators, and parents have become very concerned about the teaching of written composition in our schools. This concern has been stimulated by reports on the improvement or lack of improvement based on writing skills studies by groups such as National Assessment of Education Programs and Scholastic Achievement Tests, and popular attacks by periodicals such as Newsweek (Newsweek, December, 1975). Although educators have replied to many of the negative criticisms, controversy and doubt still grow about our ability to teach written composition. Even before this current attack educators had been examining the composing process and have arrived at a general consensus about what is involved in writing. This understanding of the writing process has, in turn, shed light on the most productive approaches teachers can employ to teach others how to write.

In general, composing may be viewed as a three-step process. Several educators have labeled these steps as "prewriting," "writing," and "rewriting" (Cooper, 1975; Blake, 1976). Donald Murray has called these steps "prevision," "vision," and "revision" to incorporate the concept of writing as an act of self-discovery (Murray, 1975). For the project described below we initially used the steps described by Fred Tuttle as "brainstorming," "experimenting," "refining," "re-composing," "sampling," "revising," and "submitting" (Tuttle, 1974). To describe the instructional process we envisioned more accurately,

we re-labeled the steps as follows: "stimulus," "reaction to stimulus," "rough draft," "sharing/revision," "final draft," and "submission" (See Chart I).

CHART I

The Composing Process		
Blake Cooper	Murray	Tuttle
Pre-Writing	Pre-Vision	Stimulus Reaction to Stimulus
Writing	Vision	Rough Draft Sharing/ Revision
Re-Writing	Re-Vision	Final Draft Submission

1.1 Stimulus. For this project we defined "stimulus" as any experience to which students may react in writing. This experience may be a film, a picture, a literary work, a discussion, a question and so on. The stimuli are unlimited. For instructional purposes we did categorize stimuli by mode of writing that may be elicited by the stimulus (narrative, expository, or critical analysis). This is explained in greater detail below. We also made a conscious attempt to vary the medium of the stimulus (visual, print, auditory)

to provide input in several ways for students.

1.12 Reaction to Stimulus. One of the major components of this project was extensive discussion of and work with the stimulus before writing. The assumption was that one of the difficulties some inexperienced writers have is that of verbalizing their thoughts. Consequently, we wanted students to voice their ideas before moving to the more abstract task of writing them. In addition to having students verbalize thoughts about the stimulus, we also wanted them to consider various ways of exploring the stimulus before committing their ideas to paper. As James Moffett states, "The qualifying of thought and elaborating of sentence structures develop together. Outside the classroom this development through vocal exchange occurs all the time, but in the classroom it can be furthered deliberately by creating kinds of dialogue in which questioning, collaborating, qualifying, and calling for qualification, are habitual give-and-take operations." (Moffett, 1968, p. 82) This period of discussion constitutes an essential learning experience for most students.

A third goal during this stage was that of giving students time to reflect between stimulus and writing. This incubation period is often neglected in academic situations in the rush to complete the curriculum; yet, it is a necessary step for most writers. We wanted to give the students the same opportunity.

1.13 Rough Draft. While the previous stage usually involves working with others, this stage is a solitary one. At this time the writer's main goal is to transfer thoughts to paper. The writer should not be concerned with mechanics or editing; only with clarifying his or her reactions to the stimulus in an effort to

communicate this reaction to someone else. To reinforce the idea of "rough" we had students use scrap paper for this draft. By using scrap paper students were less protective of what they had written on the rough draft.

1.14 Sharing/Revision. This is another important but often omitted stage in teaching written composition. Many teachers who include this stage in their teaching use a variety of methods. Some, for example, have students read their drafts before the entire class and discuss the class reaction to the papers. Others work individually with students, refining the papers until satisfied. For this project we had students share their works with other students. First, they read their writing to a partner or small group of peers. They then discussed each other's works in pairs or small groups, focusing on specific elements of the composition.

Several researchers have indicated the importance of both verbalizing ideas and reading works aloud for clarification and revision (Radcliffe, 1972; Cooper and O'Dell, 1976). This verbalization helps the writer associate the printed word with sounds, a process we sometimes assume occurs automatically, but often does not, especially with inexperienced writers. Through reading their works aloud many writers are able to detect not only problems with style, but also many mechanical errors. In addition, this sharing experience also gives the writer an opportunity to clarify and modify his or her ideas. "The procedure, moreover, of getting feedback during the writing instead of only afterwards allows the learner to incorporate

it into his final product." (Moffett, 1968, p. 200)

1.15 Final Draft. Once the writer has made all the revisions necessary to make the written communication effective, he or she writes the final draft for submission to the audience. In most academic situations the audience is ultimately the teacher. At this time the writer edits the work for content, style, and mechanics.

1.16 Submission. This is the final stage in the process. Having worked through the process and refined the composition to his or her satisfaction, the writer is finished with the work. The composition is then submitted to the audience for reaction. We avoided grading the individual compositions and tried to respond to them in terms of the effectiveness of the communication and incorporation of the concepts stressed during that particular writing experience. We reacted to the works honestly, pointing out areas where the writer was very successful and also areas where the communication was not so effective. "Smiling, gushing, or patting the back are not to the point. A response must be real and pertinent to the action, not a standard, 'professional' reaction. Any unvarying response, positive or not, teaches us nothing about the effects of what we have done." (Moffett, 1968, p. 192)

We wanted the students to value the writing as a process, not just as a grade in a book. Ultimately, of course, we did grade the student's work. This evaluation, however, was on the basis of improvement (pre-post-test comparison), effort (work satisfactorily completed), and quality (the student's best composition). In this

way the students viewed the compositions written during instruction as opportunities for learning and experimenting, without the anxiety of "grade" attached.

CHART II

DESCRIPTION OF STAGES

1. Stimulus	an idea to which students may react; may be in the form of a film, picture, reading, discussion, experience.....
2. Reaction to Stimulus	opportunity for students to explore the stimulus; may be discussion, research, study guide...preparatory to writing.
3. Rough Draft	concerned with getting thoughts on paper, not with mechanics, editing, etc. good idea to use scrap paper to reinforce idea that is a "rough draft."
4. Revision/Sharing	opportunity for students to examine their works and share ideas with others before writing the final draft. Often works best moving from pairs to small groups to class. Concentration should be on total discourse and specific skills to be developed.
5. Final Draft	incorporate suggestions from sharing and concepts from skills instruction.
6. Submission	for reaction, not grade. Unless the student has not revised or incorporated skills instruction in this draft, the student should not rewrite it.

1.2 The Integrated Curriculum. The teaching of written composition should not be an isolated activity, divorced from the rest of the curriculum. If it is, the transfer of skills to other situations in which the student is asked to write will probably be limited. In the curriculum described below we attempted to integrate many forms of communication while teaching written composition. We accomplished this by having students work through activities which use different media to help them communicate their thoughts and feelings effectively in specific modes. For instructional purposes we limited ourselves to three modes: narration, exposition, and critical analysis as these seem to be the most dominant in school. "Narration" includes the writing tasks such as plot development and character depiction incorporated in writing a story. "Exposition" encompasses a wide range of writing tasks from describing processes to explaining ideas, to persuading an audience. For this project we concentrated on the expository format: introduction, development of idea through expansion or illustration, and conclusion. "Critical analysis" includes both academic analysis of literature as well as the more popular review of literature in which the writer both analyzes literature and gives his/her own opinion on the subject. During this project we focused on academic analysis of literature. (Samples of each of these may be found in appendix.) Each mode can be demonstrated and employed through many different media, such as literature, television, film, written composition, oral composition, and dramatic activity. Although we used textbooks

and Scope Mazagine for literature samples, the other materials were primarily teacher developed.

Following this, we felt the student should work with several media within each mode to learn the techniques of composing in that particular mode through several channels. For example, to improve narrative skills, the student should read literature, view television and film narratives, tell and listen to stories, participate in and view dramatizations, and, of course, write narrations. The primary goal of integrating the curriculum this way is to demonstrate to the student how composing techniques may be used in writing and reading. Consequently, the student should continually work with print while working with the other media.

We had several reasons for using different media to explore each mode. First, this approach provides a more realistic look at the world than one which concentrates solely on print. Students are exposed to mass media far more than they are to print. This is not to say that we should stress mass media instead of written composition, but we should acknowledge that other forms of communication are exerting an increasing influence on our society and students. A curriculum which ignores this fact will do the students a disservice and will be isolated from most of their interests and experiences outside of school.

Second, we can show relationships of techniques among many forms of communication which might make written composition more comprehensible to the student, even the academically poor student.

Finally, by using many different media we can continually reinforce the concepts taught in school. As the student watches television and films, tells stories, and reads fiction outside of school, he will, if cued to the composing techniques in each, continually review them and become increasingly aware of the variety of techniques available to him. (Smith and Tuttle,1977)

1.3 Assumptions. The following are assumptions we hold about the teaching of written composition and form a basis for the entire curriculum.

1.31 Writing is an act of discovery which the writer has to work through as a process.

1.311 We have to allow students time and opportunity to experiment without fear of failure.

1.312 We have to give students opportunities to share their works with each other and to revise work prior to submission.

1.313 Most learning occurs while going through the writing process; not after submission and correction.

1.32 Writing skills should be taught in relation to a total discourse.

1.321 Usage and mechanics should be taught as much as possible on an individual basis, using the student's own words and constructions.

1.322 When possible, students should apply new skills immediately in their writing.

1.323 Vocabulary should be developed through context and need.

1.33 The curriculum should be integrated to allow continual reinforcement of concepts and processes, both in and outside of class.

1.331 The major modes (narration, exposition, and critical analysis) may be examined through several media.

1.332 Several media should be used to convey the techniques of composing within these modes.

1.333 When teaching writing, the teacher should have students read, view, and listen to examples of expression in the same mode.

1.334 Mass media should receive attention for many reasons: it influences students' lives; it incorporates and demonstrates the composing process; it allows for continual reinforcement outside of class.

1.335 Although mass media should be incorporated into the composition curriculum, it should be used in such a way that print communication (writing and literature) remains the ultimate focus of instruction.

1.4 Statement of Objective. The major purpose of this study was to determine if students would improve their written composition by working with the composing process in an integrated curriculum. Although the major forms of assessment concentrated on the growth within the experimental group, we also compared their growth with that of a control group. The experimental group of ninth-grade students followed a program designed to give them many experiences with the composing process in three modes: narration, exposition,

and critical analysis. The control group of ninth graders from another school used the method employed by that teacher without intentional concentration on the composing process as delineated by Tuttle or on those specific stages described above. Specifically, we attempted to answer the following questions:

1.41 Do the students in the experimental group improve in their ability to write effective compositions?

1.42 Do the students in the experimental group write more fluent compositions at the end of the program than at the beginning?

1.43 Do the students in the experimental group demonstrate more growth in their ability to manipulate sentences than would occur through normal maturation?

1.44 Do the compositions of the experimental group contain fewer usage errors at the end of the program than at the beginning?

1.45 Will the improvement in quality be greater for the experimental group than for the control?

1.46 Will improvement in fluency be greater for the experimental group than the control?

1.47 Will the improvement in sentence manipulation be greater for the experimental group than for the control?

1.48 Will improvement in usage be greater for the experimental group than for the control?

1.49 Will the attitudes of the teachers and students in the experimental group differ toward writing from those of teachers and students who have not gone through this procedure?

2. PROCEDURE

2.1 Instructional Procedure.

Before initiating the experimental study the ninth grade teachers of English at West Irondequoit High School and Fred Tuttle of the State University College at Brockport explored the problem of teaching written composition. By the end of the five workshop sessions we established several guidelines for the instructional program to be implemented the next academic year.

- The teachers and researcher would work together to develop the specific writing experiences for the students.
- All of the writing experiences would be classified by mode: narration, exposition, or critical analysis.
- All of the writing experiences would follow the composing process format as described above (Chart II).
- Students would work with a variety of media within each mode.
- The program would involve three teachers and each of their ninth grade classes.

We began the experimental program in September, 1976, and continued through May, 1977. Instruction during the initial phase of the program concentrated on narration as this seemed to be the most natural for the students. They had worked with narration previously and were comfortable with this mode. We placed particular emphasis on plot structure, description, and character. After working with narration, the students moved to exposition, including

process compositions as well as persuasive essays. During this phase we emphasized introductory techniques, sequence of arguments or illustrations, and conclusion. The third phase was critical analysis, incorporating the structure developed with exposition and the techniques employed during narration. For example, while students were asked to follow the introduction, illustration, conclusion format, they also examined plot, and character in relation to theme.

Although the individual writing experiences followed the general format outlined above, each stimulus was different; and consequently, the reaction and content of the compositions differed. We arranged the stimuli within each mode so students would progress from visual media to print. We felt this would give students an opportunity to become familiar with the mode of writing involved before encountering stimuli which might be difficult for some of them.

Since the tasks required for the students could also pose problems, we organized these so students would move from translation of stimulus to more abstract tasks, such as interpretation, extrapolation, and application. For example, the first stimulus in narration was a non-verbal animated film which the students were asked to translate into a written story. The last stimulus in narration was a short story in which the students examined the author's method of describing events, places, and characters. The students were then asked to employ similar techniques in their own stories. During "critical analysis" all the tasks involved application since each stimulus

was analyzed according to theme, character, and plot structure. Consequently, the progression during this phase was through difficulty of stimulus rather than by task.

While the individual writing experiences followed the composing process format, each teacher inserted an additional stage, skill instruction, between "rough draft" and "revision." In this way teachers could use student work for examples and the students could, in turn, immediately incorporate the skill in their own writing as they composed the final draft. We organized the instruction of skills so students would move from the elementary ones, such as commas and periods, to more complex ones, such as semi-colon, sentence structure and sentence variety. A major component of the skills instruction involved working with sentence combining exercises. This method of developing students' facility with sentence structure has been proven effective by several researchers (O'Hare, 1973; and Cooper, 1975). In addition to providing a developmental sequence to working with sentence structure, this method has the advantage over many others in that it does not require students to learn the labels for parts of speech in an attempt to teach sentence structure and variety. (See Chart III for progression of stimulus, tasks, and skills.)

CHART III

WRITING EXPERIENCES

Narration

Stimulus	Task	Skill
Film	Translation (Translate film story into print)	Sharing of Written Work
Still Pictures	Interpretation (Sequence pictures and write story)	End Marks and Commas
Short Stories	Application (Apply author's technique in own story)	Modification

Exposition

Stimulus	Task	Skill
Slides (visual)	Translation (Translate slide exposition into print)	Expository Format
Mass Media (Advertisements)	Extrapolation (Use idea from ad in print exposition)	Introductions
Still Picture	Application (Apply technique in picture in print exposition)	Development
Topic	Application (Apply ideas in writing about topic)	Research Sentence Combining

Critical Analysis

Stimulus	Task	Skill
Film	Application	Sentence Structure
Play	Application	Sentence Structure
Screen Play	Application	Sentence Structure
Short Story	Application	Sentence Structure
Novel	Application	Sentence Structure

2.2 Assessment Procedure.

The effectiveness of the experimental composition program at West Irondequoit High School was assessed several ways. First, we evaluated growth in written composition by pre-, mid-, and post-test comparisons following suggestions made by Charles Cooper (1975). Second, we assessed students' and teachers' changes in attitude toward writing with an attitude scale designed by Robert Blake (1976). Finally, we obtained subjective evaluations of the effectiveness of the program from teachers' and students' written and oral comments.

2.21 Pre-, Mid-, and Post-Test Comparisons. Before beginning instruction, we administered a pre-test to the experimental ninth grade classes at West Irondequoit and to a control group of ninth graders at another school. The control group was selected on the basis of willingness of the teacher to administer the test. This group took the pre-, mid-, and post-tests, but did not receive any special instruction other than that normally given by that teacher. The mid-test was administered to both groups in December, 1976; and the post-test,in May, 1977. For each test we showed the same stimulus, a still picture, and gave the same directions (see Appendix II).

Because of limited time for reading and rater fatigue, we decided to select a sample of one-third of the students in each class for inclusion in the assessment. We made this selection by writing the coded names on slips of paper and drawing them individually from a covered box until we had the correct number.

The pre-, mid-, and post-test samples were evaluated in several ways. First, we examined them for improvement in usage. For this we selected 75-word passages from the beginnings of each composition and counted the number of errors in end stops, capitalization, spelling, subject-predicate agreement, pronoun antecedent agreement, and comma use within that passage. Although a 300-word passage would have been better, we had to select a 75-word passage since some of the compositions in the sample had only 75 words in the entire work. To compare improvement in usage we counted the number of errors and subtracted this total from 50 to give an index of usage error.

Second, we wanted to determine whether or not students were more fluent in their writing after following the experimental procedure. Although fluency may be defined many different ways, we defined it as the total number of words used in each story. (Eldredge, 1965; Ewing, 1967; and Tuttle, 1970) Although some researchers have found little relationship between fluency and quality (Ewing, 1967), others have found that in "written expression good writers (tend) to use a greater quantity of words...." (Eldredge, 1965) We felt that if fluency were viewed in conjunction with the other factors under consideration, it would indicate growth in facility with words, i.e. the ability to use many words within a specific time frame.

Third, we determined the average T-unit length. Hunt (1965) describes a T-unit as follows:

> Each unit (T-unit) is grammatically capable of being considered a sentence. In fact, these units are the shortest grammatically allowable sentences into which the theme could be segmented. If it were segmented into units any shorter, some fragment would be created.

Hunt then gives examples of T-units excerpted from a student theme.

1. I like the movie/we saw about Moby Dick, the white whale.
2. The captain said/if you can kill the white whale Moby Dick, I will give this gold to the one that can do it.
3. And it is worth sixteen dollars.
4. They tried and tried.
5. But/while they were trying/they killed a whale and used the oil for the lamps.
6. They almost caught the white whale. (Hunt, 1965, p. 21)

Each number (1-6) indicates a T-unit regardless of the punctuation in the original work. "There are no units like compound sentences or compound-complex sentences, for such units must be cut into two or more parts so that each will contain only one main clause." (Hunt, 1965, p. 21) The conjunction between two independent clauses always goes with the second clause. We determined the average T-unit length per paper by dividing the total number of words in a composition by the number of T-units in that composition. We used the following guidelines to segment T-units:

1. Each independent clause, including all constituent constructions, counts as one T-unit. (Mellon, 1969, p. 43)
2. Clauses of condition, concession, reason, and purpose are considered as part of the T-unit with the independent clause.
3. For quoted discourses the first independent clause is counted in the same T-unit as the speaker tag. Subsequent independent clauses are counted as separate T-units.
4. Orthographic sentence fragments count as part of the T-unit to which they belong. (Mellon, 1969, p. 43)
5. True fragments resulting from omission of a single word count as T-units with the missing word supplied. Other true fragments are discarded. (Mellon, 1969, p. 43)
6. Unintelligible word strings, vocatives, interjections, and various parenthetical or a-syntactic expressions found in conversational writing are discarded. (Mellon, 1969, p. 43)

Finally, we evaluated the quality of the compositions in the sample by having teachers in the English Department at West Irondequoit High School read them. Since one of the indirect aims of the experimental program was to motivate these teachers to evaluate composition programs throughout the curriculum, we trained these teachers as readers for this study. For the pre-mid-test assessment we used

an afternoon faculty meeting for both training and reading. At the beginning of the meeting each reader was assigned by chance to a group of three. Before distributing the samples, we discussed the rating sheet and read three compositions jointly to establish consistent interpretation of the criteria (see Appendix II). After this, we gave each group 26 compositions to read and rate. This meant each composition was read by three readers. To obtain an indication of overall rater-reliability, six of the compositions were the same for all readers.

A similar procedure was used for the pre-post-test evaluation. However, we decided the readers required more training and discussion of the criteria before the actual assessment. Therefore, we devoted an entire morning workshop to training the readers and reading the pre- and post-test samples.

Our main goal was to examine the effect of the experimental program on overall growth in writing. However, in order to keep the stimulus constant throughout the testing periods, as suggested by Kincaid (1953) and Tuttle (1970), we evaluated only narrative compositions. Although Kurfman and Coffman (1968) found little difference between analytic and holistic ratings except that holistic raing was more efficient, we decided to incorporate both in the rating. Several researchers have found this gives more information about the quality of growth (O'Dell, 1976; and Lloyd-Jones, 1975). We also used a four-point scale as we felt this would eliminate the middle-ground choice offered by a five-point scale and McColly

and Remstad (1963) found the six-point scale caused greater rater fatigue than did the four-point. Once the readers assigned ratings to individual compositions, we collected the papers and totalled the ratings for each criterion (see Appendix II). We finally compared the ratings for growth within the experimental group and then across the experimental and control groups.

2.22 Attitude. One of the major effects we hoped for as a result of the experimental program was to develop in both teachers and students a positive attitude toward writing and toward using the composing process when teaching writing. To determine the achievement of this goal, we administered an attitude scale designed by Robert Blake (1976) to the experimental teachers and students and to three other ninth grade teachers and their students. We involved a control group to determine whether or not the experimental program was an influence on the teachers' and students' attitude. (see Appendix III)

2.23 Subjective Evaluations. While the objective data would give us evidence of the success or failure of the experimental program, we also wanted to determine the teachers' and students' feelings about the procedure. To obtain some indication of this, we interviewed students from the experimental group. We also asked the experimental teachers to respond in writing to the program in two ways: first, to the general approach described in chapter one, and second, to specific activities. Although we were primarily interested in the first response, we wanted the second so we could

better evaluate the individual activities for future development of the program. (See Appendix IV for the general responses and Appendix I for the specific ones.)

3. Results

After the post-tests were administered, all tests were coded and combined. First, each composition was analyzed for fluency by counting the total number of words used the composition. Second, each was analyzed for mean T-unit length by counting the total number of T-units and dividing that number by the fluency score. Third, we determined the index of usage by counting the number of usage errors in each category and subtracting that number from 50. Finally, the compositions were read by the raters and evaluated by the following primary traits: interest, conflict, character, word choice, and sentence structure.

Each composition was read by at least three raters. Ten compositions were read by all twelve raters to determine rater reliability. Because of the varied number of raters per composition, we added the means of the individual ratings of each primary trait to determine the total quality score of each composition. In addition, by adding the means, we minimized the influence of extreme scores.

We then analyzed the test scores for significant differences. For the comparison of post-test and gain scores we used a one-way, two-tailed analysis of variance, looking for significanse at the .05 level. For the pre-post comparisons we used a correlated, two-tailed T-test, again looking for significanse at the .05 level. We used the latter test for pre-post analysis because the variables were independent. This influence would not affect the post-post and gain score analysis as each was examined independently by the analysis of variance test.

The attitude scale was administered to all individuals in both groups in the study. All respondents' scores were analyzed for differences between experimental and control groups.

The teachers' and students' subjective evaluations of the program were obtained by personal interview. During the interviews the individuals responded to predetermined, general questions as well as to impromptu questions that arose during the interview session. The general reactions to the program are reported as part of the results and the specific reactions may be found in Appendix IV.

3.1 Answers to Questions. Below are the results based on the questions posed in the "Statement of Objective."

3.11 Did the students in the experimental group improve in their ability to write effective compositions?

Table 1

EXPERIMENTAL GROUP: QUALITY

Item	Pre-Test Mean	Post-Test Mean	T-Statistic
Interest	1.8699	2.5092	6.4216
Conflict	1.8632	2.3792	5.1729
Character	1.4204	2.0614	6.2522
Word Choice	1.7259	2.3297	7.5293
Sentence Structure	1.7094	2.2777	6.5290
Overall Quality	8.6194	11.5579	8.4044

Critical Value = 2.023 (α = .05; two-tailed)

The students in the experimental group showed significant improvement in each of the quality items.

3.12 Did the students in the experimental group write more fluent compositions at the end of the program than at the beginning?

Table 2

EXPERIMENTAL GROUP: FLUENCY

Item	Pre-Test Mean	Post-Test Mean	T-Statistic
Fluency	156.7000	271.8750	8.9129

Critical Value = 2.023 (α = .05; two-tailed)

The students in the experimental group showed significant improvement in fluency.

3.13 Did the students in the experimental group improve in the average T-unit length?

Table 3

EXPERIMENTAL GROUP: AVERAGE T UNIT LENGTH

Item	Pre-Test Mean	Post-Test Mean	T-Statistic
Average T-unit Length	12.0664	11.7657	0.05543

Critical Value = 2.023 (α = .05; two-tailed)

The students in the experimental group did not show significant improvement in average T-unit length.

3.14 Did the compositions of the of the experimental group contain fewer usage errors at the end of the program than at the beginning? (i.e. higher index of usage at the end than at the beginning)

Table 4

EXPERIMENTAL GROUP: INDEX OF USAGE

Item	Pre-Test Mean	Post-Test Mean	T-Statistic
Usage	40.7500	44.3750	3.0174

Critical Value = 2.023 (α = .05; two-tailed)

The students in the experimental group showed significant improvement in usage.

3.15 Was improvement in quality greater for the experimental group than for the control?

Table 5

GAIN SCORES: QUALITY

Item	Experimental Mean	Control Mean	F-Score
Interest	0.6079	-0.1061	13.4340
Conflict	0.5867	-0.0266	8.7573
Character	0.6749	0.0833	9.4199
Word Choice	0.5559	-0.1799	17.3611
Sentence Structure	0.5537	-0.2405	20.1795
Overall Quality	2.9344	-0.1377	15.3769

Critical Value = 5.33 (α = .05; two-tailed)

The students in the experimental group improved significantly more in all quality items than the students in the control group.

3.16 Was improvement in fluency greater for the experimental group than for the control group?

Table 6

GAIN SCORE: FLUENCY

Item	Experimental Mean	Control Mean	F-Score
Fluency	122.6500	-17.8333	41.2670

Critical Value = 5.33 (α = .05; two-tailed)

The students in the experimental group improved significantly more in fluency than the students in the control group.

3.17 Was the improvement in average T-unit length greater for the experimental than for the control group?

Table 7

GAIN SCORE: AVERAGE T-UNIT LENGTH

Item	Experimental Mean	Control Mean	F-Score
Average T-unit Length	0.0235	0.0638	0.0876

The students in the experimental group did not improve significantly more in average T-unit length than the students in the control group.

3.18 Was improvement in usage greater for the experimental group than for the control group? (i.e. higher index of usage)

Table 8

GAIN SCORE: USAGE

Item	Experimental Mean	Control Mean	F-Score
Usage	2.8000	-0.6111	5.250

Critical Value = 5.33 (α = .05; two-tailed)

The students in the experimental group did not improve significantly more in usage than the students in the control group.

3.19 Was there a difference between the experimental and control groups in the attitudes of the students toward writing?

Table 9

ATTITUDE SCORES

Item	Experimental Mean	Control Mean
Attitude	2.9890	2.9955

The scores of the students in the experimental group on the attitude scale did not differ significantly from those of students in the control group.

We also compared the post-test scores of the two groups to determine differences between them at the end of the year.

Table 10

POST-TEST SCORES: QUALITY

Item	Experimental Mean	Control Mean	F-Score
Interest	2.4862	1.8261	15.9877
Conflict	2.3769	1.8544	9.3249
Character	2.0967	1.6316	8.1907
Word Choice	2.3069	1.8536	7.7956
Sentence Structure	2.2632	1.6594	15.4211
Overall Quality	11.5307	8.8255	17.0645

Critical Value = 5.33 (= .05; two-tailed)

The final scores of the students in the experimental group were significantly better on all quality items than those of students in the control group.

Table 11

POST-TEST SCORE: FLUENCY

Item	Experimental Mean	Control Mean	F-Score
Fluency	275.0000	112.3333	46.9467

Critical Value = 5.33 (α = .05; two-tailed)

The final scores of students in the experimental group were significantly better on the fluency test than those of students in the control group.

Table 12

POST-TEST SCORE: AVERAGE T-UNIT LENGTH

Item	Experimental Mean	Control Mean	F-Score
Average T-Unit Length	11.7919	11.5911	0.0767

Critical Value = 5.33 (α = .05; two-tailed)

The final scores of students in the experimental group were not significantly different in average T-unit length than those of students in the control group.

Table 13

POST-TEST SCORE: USAGE

Item	Experimental Mean	Control Mean	F-Score
Usage	44.4500	43.1111	1.4134

Critical Value = 5.33 (α = .05; two-tailed)

The final scores of students in the experimental group were not significantly better on the usage test than those of students in the control group.

In considering the results of the post-test analysis, it should be noted that there were not significant differences between the experimental and the control groups on the pre-test scores.

Table 14

PRE-TEST SCORES: ALL

Item	Experimental Mean	Control Mean	F-Score
Interest	1.8699	1.9311	0.1164
Conflict	1.8632	1.9177	0.0942
Character	1.4204	1.5383	0.7601
Word Choice	1.7259	2.0338	3.8272
Sentence Structure	1.7094	1.8999	1.6428

Item	Experimental Mean	Control Mean	F-Score
Overall Quality	8.6194	9.8311	0.9697
Fluency	156.7000	130.1666	2.0549
Average T-Unit Length	12.0664	11.6516	0.2275
Usage	40.7500	42.8333	1.1275

Critical Value = 5.33 (α = .05; two-tailed)

In the analysis of rater-reliability we found eighty per-cent of the correlations among the raters on the ten-sample compositions were significant at the .10 level.

In summary, the following test results were significant at the .05 level.

- The students in the experimental group wrote more effective narrations at the end of the program than at the beginning.

- The students in the experimental group wrote more fluent compositions at the end of the composition program than at the beginning.

- The compositions in the experimental group contained fewer usage errors such as spelling, capitalization, punctuation, subject-predicate agreement, and pronoun-antecedent agreement at the end of the composition program than at the beginning.

- The students in the experimental group improved more than those in the control group in their ability to write compositions in the areas assessed by the raters: interest, conflict, character depiction, word choice, sentence structure, and overall quality.

- The students in the experimental group improved more than those in the control group in their ability to write fluent compositions.

- The final compositions of the experimental group were better than those of the control group in all areas assessed by the raters: interest, conflict, character depiction, word choice, sentence structure, and overall quality.

- The final compositions of the experimental group were more fluent than those of the control group.

3.2 Subjective Evaluations. The general statements below reflect specific reactions of individuals to the program.

3.21 Students' Reactions. Eleven students were selected for the interviews on a voluntary basis. Although their comments do not reflect the feelings of every student, they probably do give a good indication of the feelings of most of the students. Taken in conjunction with the results of the attitude scale, we feel the students' opinions expressed below do represent the majority.

Question: Can you describe the process you go through when you write a composition in English class?

Every student could describe the composing process: stimulus, reaction, rough draft, sharing/revision, rewriting, and submission. While they did not use these specific terms, they did refer to these stages. They were particularly clear on the rough draft, sharing/revision, and rewriting steps.

Question: Do you think this process helps you write better?

All of the students felt the program helped them write better. Most believed that the sharing/revision, and re-writing steps were primarily responsible for this improvement.

Question: How did you like learning the skills during the process, using your own work?

All the students felt this was a better approach than using a textbook. They felt that the skills instruction was more meaningful,

focusing directly on specific problems with their own works and that they could apply the instruction immediately during their rewriting of the composition.

Question: Do you follow this process in other classes?

While no other classes required them to follow this process when writing a composition, ten of the eleven respondents indicated they try to follow at least part of the process (usually rewriting) in their works for other classes. Many indicated that they had not followed this procedure for any classes before working through this process.

Question: How did you like the idea of not having each composition graded?

While many believed the assigning of a check to indicate acceptance was equivalent to a grade, most believed this method put less pressure on them than the assigning of a letter grade. They did want some indication of "value" of the work, but they did not feel a letter or number grade was necessary.

Question: How do you like doing all of your writing in class rather than having some of it assigned for homework?

Although not all were asked this question, all but one of those that were, felt they wrote much more quantity and quality than if they had written at home. They indicated the presence of the teacher and the absence of outside distractions were major factors in their preference for doing their work in class. The student who

preferred working at home felt having both opportunities was especially valuable. She was allowed to take some of her work home if she wanted to do more work on it.

Question: How did you like the idea of using mass media in the class? Did it help you learn about writing your compositions?

Again, not all the students were asked this question. All that were, indicated they like this procedure. Not only did they learn about some of the techniques of advertisers, they also saw relationships between the advertisements and their own efforts.

Question: How did you like writing the story about the picture of the soldiers (the pre-, mid-, and post-test stimulus)?

Very few of the students enjoyed writing about that picture. Most disliked the content of the picture, stating that there was little to write about in it. Also, they were very disinterested in it by the third time (the post-test).

3.22 Teachers' Reactions. Although the teachers were originally asked to write their reaction to the program, ultimately all felt verbal sharing of reactions would be more insightful. Consequently, the comments below are compilations of the experimental teachers' verbal reactions to the program. The specific comments are transcribed in Appendix IV.

Question: How effective was the use of the composing process as we have defined it as an instructional process for your students?

The teachers unanimously agreed that it worked well. They felt the process became habit-forming, ingrained in the students' approach to writing.

Question: Would you please comment on each of the steps in the process?

Stimulus and reaction to stimulus: The teachers felt the opportunity given the students to react to the stimulus either verbally and/or with worksheets was very beneficial. They felt this gave the students an opportunity to gather their thoughts and to focus on a specific reaction. This step also gave students some specific details to use in their compositions.

Rough Draft: All the teachers felt this was vital and beneficial. First, they felt the students viewed this as an opportunity to experiment, to put their thoughts on paper without the pressure of evaluation. Second, they felt the students took more pride in their final efforts because they could see the contrast between the rough and final drafts. The teachers also believed the students were more receptive to criticism because they considered this paper only a rough copy to be changed. They felt the use of scrap paper during this stage contributed to the students' attitudes toward the rough draft.

Sharing Revision: They felt this stage was a little weak in the beginning of the program because there was a lack of guidelines and focus for the students. After they began to give the students specific guidelines for sharing, they felt this to be one of the more productive steps. They believed that the students gained many things

from the sharing in addition to improving their writing. For example, the teachers indicated the students became more respectful of each other and the teacher as well as becoming eager to share their work with others.

Rewriting: The teachers felt that this step has become a ritual. It is now a formal writing day in which the students concentrate on writing a worthwhile paper. They felt that because of this stage the compositions were considerably easier and more enjoyable to read and evaluate than in previous years.

Submission: Although in the original outline of the program this was to be the end of the writing process, the teachers felt this should be followed with students reading their papers and the teacher's comments and students should be given the opportunity to revise again if they so desired.

Question: Which step in the process is the most helpful?

The teachers stated that the sharing/revision was the most beneficial, but they would definitely keep all the steps in the program. They suggested that none of the steps should be changed.

Question: Was it helpful to separate the curriculum into three modes of writing: narration, exposition, and critical analysis?

All three teachers felt this distinction was valuable. They cautioned that it should be remembered that at their grade level students were only introduced to the various modes and further instruction was necessary at higher levels, especially with narration.

Question: Was the progression from narration, to exposition, to critical analysis appropriate for your classes?

The teachers felt that possibly it might be better to begin with exposition then move to narration and finally to critical analysis.

Question: Was the progression by media (visual to print) beneficial?

The teachers unanimously agreed this progression was necessary. They stated that when it came time to read, which is a more difficult task than viewing a film for many students, the students were confident and eager.

Question: Was it beneficial to use several media while teaching composition?

Again, the teachers felt this was a vital component of the program. Not only did this help maintain interest, but it also gave students who had difficulty with one medium opportunities to express their ideas in response to other media. They believed this variety helped give students confidence in their opinions.

Question: Was it helpful to progress from translation, to interpretation, to extrapolation, to application?

The teachers indicated this progression was helpful.

Question: Did some of the content covered in the curriculum prior to this program suffer because of the current concentration on writing?

The teachers felt they had incorporated most of the content from the previous curriculum into this one. They felt students learned some of the "basic" skills, such as reading and vocabulary, more effectively in this program than previously as they were now constantly employing these skills in a productive manner. They all felt the necessary skills and terms were taught better through this program than they had been prior to this program.

Question: What were some of the benefits of the program?

They stated that the major benefit was that the students learned to write. They also felt the lack of pressure from constant grading contributed to a more relaxed classroom. Finally, they stated that this program helped them share ideas, methods, and materials with each other more than they would have in the previous curriculum.

Question: What were some of the drawbacks of the program?

They felt the only drawbacks were administrative rather than pedagogical. For example, they believed mutually free planning periods would have helped them share with each other more efficiently.

Question: Do you believe student interest in writing improved because of the program?

While some of the specific stimuli and activities in the program bored some of the students, the teachers felt the program as a whole increased student interest and confidence in writing. It also increased the students' pride in their written work.

Question: Do you think students improved in their ability to write compositions?

The teachers stated, "Without reservations their (the students') writing has improved because of this one-year program"

Question: What changes would you suggest in the overall program?

The teachers indicated that they would keep it the same. They definitely plan to follow this program in the future.

4. Conclusions and Recommendations

4.1 Conclusions.

Based on the results of the test scores and the students' and teachers' subjective evaluations, we may conclude the procedure used by the experimental group helped students improve their written composition in the areas measured. There was significant improvement of the experimental group in usage, fluency, and quality. Although some teachers believe students might write better in a program which stresses only writing, they often express concern about students' ability to use the mechanics, such as spelling, punctuation, subject-predicate agreement, and capitalization, without formal drill work. This study has demonstrated that students do improve in this area while going through the composing process, using their own writing as a source of information about mechanics.

The improvement in fluency does not necessarily indicate improvement in quality of writing, but it does suggest a facility and comfort with the language that is important, especially at the ninth grade level. Not only did the experimental students improve significantly from pre- to post-test, but they also showed a significant growth over that of the control group.

The major area of concern is, of course, the quality of writing. Not only did students in the experimental group show significant growth in all areas of quality rated by the readers, but they also showed a significant growth in these areas over that of students in the control group. Consequently, we may conclude that the cause of the growth was the procedure used by the experimental group rather

than general maturation.

In short, the results of the tests and other evaluations indicate that using the composing process as an instructional procedure for the entire year helps students improve their writing in the areas of interest, conflict, character depiction, word choice, sentence structure, and overall quality. These results also indicate that usage, including spelling, punctuation, and other mechanics, improves when students follow this procedure. Finally, as students concentrate on writing and on the composing process for an entire year, their facility with written language improves as well.

In addition to the conclusions stated above on the basis of test results, we may draw some other conclusions based on the teacher and student interviews. First, the integration of the curriculum, using a variety of media to motivate and teach written composition, helps students learn both writing skills and other skills related to the media used, such as reading and critical analysis of mass media.

Second, the teachers and students derived several other benefits not directly associated with writing. From the sharing of each other's works and ideas, the students seem to have gained a mutual respect for each other and the class not observed by the experimental teachers prior to this program. From the revision and re-writing stages the students, according to both teachers and students, gained a self-confidence and pride in their efforts which had been missing from previous classes. Although not all of the students enjoy writing now, they do feel more at ease with writing and know how to to approach a writing task.

4.2 Recommendations.

The following recommendations are based on both the test results and the subjective evaluations obtained from the students and the teachers who participated in the study.

4.21 Continue the composition program based on the composing process. This program should be maintained in ninth grade, where it has been successful, and should probably be extended to include seventh, eighth, and tenth grades as well.

4.22 Determine the scope and sequence of composition skills to be taught in the three modes (narration, exposition, and critical analysis) at various grade levels. While the results indicate the students did improve in areas of skill development as well as quality, this could be delineated more specifically for different grade levels to insure covering the important concepts without unnecessary repetition.

4.23 Provide administrative support to facilitate the operation of the program. One of the benefits of the program was the sharing of ideas, methods, and materials by the teachers. In order to continue this sharing, the teachers of English at a specific grade level should have a mutually free planning period. In addition, since part of the success of the program is based on the use of a variety of media as stimuli and teaching devices, rooms should be adequately equipped to use this media.

4.24 Continue program assessment with department members serving as readers. Although rater reliability could certainly have been greater, other benefits were derived from having the faculty act as readers. Not only did they discuss how to evaluate compositions in realistic situations, but they also shared ideas

about teaching of composition. This procedure should be enhanced following the suggestions by Cooper (1975) and Diederich (1974).

4.25 Change the pre- and post-test stimulus to reflect the instruction. The stimulus used in this study did not give students sufficient opportunity to demonstrate their ability to follow the composing process. This test situation only allowed students to show skills they had learned from having gone through the process. In the future it would probably be more beneficial if students were given a choice of topic and an opportunity to revise and share before submission of the finished product.

4.26 Expand the assessment procedure to include assessment of other areas covered in English. Through periodic assessment of curricula, teachers focus closely on the curriculum and the effectiveness of their efforts. This is important for both staff and curriculum development.

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September, 1976

		1	1	2	3	4
5 -	6	7	8	9	10	11
				Pre-test		
12	13	14	15	16	17	18
	Scope	Show "Rock in the Road" and discuss	Show "Rock in the Road" and write	Teach sharing and correcting	library	
19	20	21	22	23	24	25
	Share and Correct "Rock in the Road" - Revision	Re-write "Rock in the Road"	Read story in Scope - list descriptive words	Work with still pictures - tell story and discuss	Work with still still pictures in small groups- discuss stories	
26	27	28	29	30	1	
	Continue discussing stories	Write stories from still pictures	No school	Work on punctuation: commas and end marks (sentences from other compositions)	no school	

October, 1976

3	4 Finish work on punctuation	5 Share and discuss compositions	6 Re-write stories	7 Scope	8 Discuss the senses, eg. describe today	9
10	11 no school	12 Read: "The Only Way to Win"	13 Discuss the story focusing on sensory words	14 Discuss modifiers relating to senses	15 Sensory Modifier Checklist	16
17	18 Scope: "The Moonstone"	19 Describe Scents "Smellies"	20 Discuss use of modifiers in "A Ticket to the Circus"	21 Write rough draft of story	22 Discuss sentence combining	23
	25 Scope: "Francisca, Baby"	26 Sentence combining	27 Sentence combining from rough drafts	28 Share and revise stories	29 Re-write	

November, 1976

1 Pre-Registration for courses	2 Pre-Registration for courses	3 Read student's papers with consent - discuss elements, eg. conflict, with class	4 Read students' papers with consent - focus on sensing elements	5 Post - test	
8 Read Scope "A Double Urge" - discuss narrative elements	9 Registration	10 Vanguard "Look Out for John Tucker" Discuss character development.	11 NO SCHOOL	12 Discuss plot development in "Look Out John Tucker"	END OF QUARTER
15 Go over grades and explain grading process	16 Pre-test: Exposition	17 "Love" - Show and discuss	18 Review "Love" Discuss exp. comp. Discussed "Love" in detail	19 Rough draft on "Love"	
22 Share rough drafts	23 Re-write final draft	24 THANKSGIVING ----------	25	26	
29 Scope "Beauty and the Beast" (them - love) in conjunction with TV pro-	30 Read and discuss sample introductions to expository compositions				

December

		1 Re-write intro. to "Love" Stress "grabber" and thesis	2 Show slide of advertisement. Discuss in terms of thesis and grabber, body and conclusion	3 Re-write intro. to "Love"
6 Show filmstrip. Relate process described in film to composing process	7 Have students find ads in magazines and discuss the messages and techniques	8 Show model exposition, "Conservation" Discuss elements	9 Students write rough draft of exposition	10 Skill instruction: introductory paragraphs (thesis, grabber, structural clues)
13 Students finish writing rough draft	14 Read some of the students' intro. to class. Discuss elements	15 Students share their exposition rough drafts, concentrating on introductions	16 Students write final draft.	17 Read Scope
20 Discuss structure of Kennedy Inaugural Address	21 continue discussion	22 Return "Love" papers and discuss in terms of structure and content	23 Sentence combining exercise (comma, semicolon)	CHRISTMAS VACATION

Daily Activities

ACTIVITIES FOR NARRATION

DATE	ACTIVITY	COMMENT
September 13, Monday:	Read "Blind Sunday" Scope Discuss	
September 14, Tuesday:	Show the film "Rock in the Road" Discuss the film, having the students develop as many details as possible on the board. Show the film a second time if possible.	Students displayed quite an accurate memory for details, sequence, etc.
September 15, Wednesday:	Present the students with a ditto of the details developed in class, quickly review and partially discuss. Show the film and have the students write their individual retold version of the film. Collect writing samples at the end of the period.	Students began to lose interest with third showing. Two showings would be sufficient.
September 16, Thursday:	Teacher-sharing Choose a composition that contains ample errors to place on the overhead projector and on a ditto. Firstly, have the students correct the ditto at their desks before having them correct as a group using the overhead projector. As the students pick out the errors, mark them out on the overhead projector. (See Drill 1)	

Drill-1

Some High school Seniors who are grown up phisically are still immature emotionally. After studying a little psychology immature behavor can be recognized by anyone. Accept perhaps the childish person themselves. Two obvious characteristics of the childish person is his tendancy to blame anyone but himself for there failures and they desire to be noticed by there peers. The boy who excuses his failures in english on the grounds that the teacher don't like him, for instance. He reveals the tendency to blame others. The desire of the senior that is childish to be noticed by his peers frequently lead him to make a fool of hiself. Needing the attention of others, peoples' opinion are important to us. Respect, too. The difference between being noticed and respect is not often recognized by the immature person, however. He gets attention when he drives a car, for example, recklessly to show how daring he is, endangaring the lifes of other's. He made trouble in class, because he knows the bad boy always gets attention. What him and his kind don't realise is that although he does get attention it is the kind we give to criminals and people who are crazy. It don't mean that you are respected.

NARRATION (cont.)

DATE	ACTIVITY	COMMENT
September 17, Friday:	Library Orientation	
September 20, Monday:	Hand back composition on "Rock in the Road" (corrections by teacher will have been made on separate sheets of paper). Finish correcting paragraph via the overhead projector as a means of acquainting the students with the procedure they should follow in revising their own papers. Have the students read their papers silently, then share reading them with their partners as they correct and revise their papers. Have the students exchange papers and correct each others papers as preparation for handing in their final copy of "A Rock in the Road" compositions.	Students need more direction for sharing and correcting errors. This was helpful to teach the essential discipline of proofreading.
September 21, Tuesday:	Spend the period on rewriting the rough, and now revised, "A Rock in the Road" compositions. The students will hand in the papers at the end of the period. This is the final draft and will be corrected on the students paper. The stress in correcting will be on commas, punctuation, and capitalization.	

NARRATION (cont.)

DATE	ACTIVITIES	COMMENT
September 22, Wednesday:	As preparation for writing a story, read, in Scope, the biography of Edgar Allen Poe. Also read "The Tell-Tale Heart," "The Cask of Amontillado," stressing Poe's use of descriptive and sensory words. Have the students discuss this descriptive technique and lead them to see how an abundance of imaginative description makes the stories exciting and meaningful.	Students enjoyed these stories. They provided many sensory details and descriptions.
September 23, Thursday:	Referring back to the Poe stories, quickly review the elements of setting, character, characterization, conflict, types of conflict, intensification, climax, plot and theme. This can be done by leading the students through a discussion of the stories in such a way as to allow them to develop these elements.	Good opportunity to review literary techniques. However, students did not apply them directly in their own papers.
	Have five students choose one picture card and line up in the front of the room to tell their continuing story. The teacher will retain the card that will end the story and choose, at random, another student in the class to end the story. After the pilot line has been developed by the students in the front of the room, have the rest of the class embellish the story with detail, reminding them of Poe's techniques.	Students found this too informal and did not benefit from this exercise. Could not arrive at a story.
September 24, Friday:	Break the class into four groups, handing out five cards to each group. Spend the period encouraging and helping the students to develop their own plot lines as per the pictures each group has. All members of the group are to write down the plot that their group has developed.	Difficult to get started but students finally got to work.

NARRATION (cont.)

Date		
September 27, Monday:	Have students gather in groups again to finish any development necessary in preparing the plots that each individual student will write into story form. Spend the remainder of the period writing the rough draft of the story, embellished and developed independently by each student.	
September 28, Tuesday:	The period is a workshop for the students to rewrite their rough stories into final draft form. Remind them of the story elements discussed as ingredients they should all strive to include in their stories. Collect the stories at the end of the period.	Some papers exhibited imagination, creativity, and good detail. Others were pathetic.
September 29, Wednesday:	D.A.T. testing for the Freshman. No regularly scheduled classes.	
September 30, Thursday:	Hand each student a ditto containing 32 sentences extracted from their "A Rock in the Road" paragraphs. Although there are verb tense problems, punctuations errors, fragment and run-on errors, the emphasis is on punctuation and capitalization in this exercise. Have the students spend about twenty minutes correcting the dittos independently, then use the overhead projector to correct the sentences as a group. (see drill 2) I suggest leaving the sentences in paragraph form-unnumbered, perhaps fewer sentences. (FBT)	*This technique works very well and the students seem to enjoy this type of grammar development, rather than the usual drill associated with grammar.

USE OF COMMA

DATE	ACTIVITY	COMMENT
October 1, Friday:	Full day teacher workshop. No regularly scheduled classes.	
October 4, Monday:	Finish going over "The Rock in the Road" sentences as a group via the overhead projector.	Too long on "Rock in the Road"
October 5, Tuesday:	Hand back the stories (developed by using the pictures) for the student-sharing. Have the students read their papers to each other, correcting errors as they read. Have the students exchange papers and silently correct each others paper, as well as their own.	
October 6, Wednesday:	Have the students rewrite the correct rough draft into the final copy that the teacher will correct. Collect the papers at the end of the period. This is the copy that the teacher will correct and extract errors from as example in grammar drill. (See Drill 2)	
October 7, Thursday:	Giving the students parts, read the play in Scope.	
October 8, Friday:	Individualization... As a prelude to reading the story, "The Only Way To Win" discuss the sensory words used in the play, elaborating to a discussion of senses, sensory language and it's mean ing, impact, and import.	

Drill-2

1. As he was coming down the road he tripped over a rock.
2. When he got out he had a bump on his head, he took out a mirror to look at it.
3. An orange man came down the road, he tripped over the rock and fell into the hole.
4. When he got out he had a hurt foot and a bump on the head you could tell that this man was very angry.
5. As he approaches the rock he trips over it and falls into the hole.
6. The yellow guy came skipping down the road whistling, and dancing all of a sudden he trips over a rock and falls into a hole.
7. He went to go hide behind the bush and he saw the first guy behind the bush.
8. This second man was yellow, he was whistling and hopping.
9. There was this blue man skipping and singing down the road and all of a sudden he didn't see the rock and trips and falls into a hole.
10. When he comes up he's got a bump on his head, about the size of a golf ball.
11. After it was perfectly in place he runs and hides behind some trees.
12. So he dug deeper got the rock put it in the middle of the road.
13. Scott did a cartwheel and tripped and fell in the hole he got up brushed himself off and filled the hole up.
14. The man in the blue climbed out of the hole backwards, and felt the bump on his head.
15. This man was yellow he was skipping down the road and fell over the rock, and into the middle of the hole.
16. The first man was blue he was singing and skipping down the road, well, he wasn't looking where he was going do he tripped over the rock behind him and got a bump on his head.
17. Once there was this man in blue, that was skipping down along a road, He trips over a rock and falls into a hole (that was dug by someone) he gets out of the hole, feels his head and feels a bump on his head.
18. He is very angry and because he hears another man coming down the road he digs the hole deeper and puts the rock back in front of the hole, he also throws a shovel from the side of the road in the hole.

Dr:11.2 (cont.)

19. He goes behind the bush finding that there are two guys already there
20. A blue man went skipping down the road singing happily, he tripped over a white rock and fell into a dark hole.
21. The man got out with caution, he felt the bump on his head.
22. Along comes a yellow man singing, he too, tripped over the same rock.
23. He got out but when he saw the bump on his head he mumbled.
24. And then he sees a little pink guy coming so he dug the hole a little deeper and left the shovel in the hole put the rock back on the road and he also went behind the bush.
25. He did not see the rock in the middle of the road tripped, and fell into the hole.
26. So he got the rock out of the hole put it back in the hole and hid behind a bush.
27. When the yellow man reached the stone he tripped over it and fell into the hole.
28. When the orange man reached the rock he tripped over it and fell into the hole.
29. Instead of putting the rock in the road he got the shovel out and started to put the dirt back in the hole and left.
30. This man is a little different from the first he is yellow and is on his way to church as he walks fast he doesn't see the rock and he also falls in the deep hole.
31. He then pulls the rock out of the hole and lays it in front and then takes off behind the bush where the first man did as he sees him he looks like he wants to fight him but the blue man tells him that another person is coming down the road.
32. Then a blue man comes jumping along he trips over a rock and falls into a hole.
33. He has trouble getting out but when he does he has a bump on his head.
34. When he got out he looked in the mirror and saw that he had a bump on his head.

COMMA cont.

DATE	ACTIVITIES	COMMENTS
October 11, Monday:	Columbus Day, no school.	
October 12, Tuesday:	The teacher reads the story, "The Only Way To Win" to the class. This is a most descriptive story and the thecher's reading should be as expressive as possible. (See Skill Sheets 3+4)	Students liked this story.

DRILL - 3

Identify the sensory details in "The Only Way to Win" Pages 124-137

SIGHT	SOUND	SMELL	TASTE	TOUCH

What conclusion can we come to regarding the importance of sensory details in literature?

Dail-4

ENGLISH I-2
sense perceptions

NAME_____

PERIOD_____

THE SENSES

What can we perceive (learn, experience) from our senses?

SIGHT	SOUND	SMELL	TASTE	TOUCH"

Senses make us recall experiences, emotions, and moods.

Examples:

1. The pantry was fragrant as a garden with spices, fruit scents, and the melting, delectable perfume of brown, freshly baked dough, sugar coated.

2. There was one giant platter devoted wholly to round, plump cakes, with puffy edges. In the center of each was a sunken pool that was all plum, bearing on its bosom a snowy sifting of sugar.

3. And there was freshly baked bread--twisted loaf, with poppy seeds freckling its braid, and its side glistening with the butter that had been liberally swabbed on.

SENSE PERCEPTIONS

DATE	ACTIVITIES	COMMENT
October 13, Wednesday:	Discuss the story, stressing the use of sensory language and the way in which the author makes the story come alive through description. Have the students jot down some descriptive words that made the plot move, qualified setting, or related to character. As the students read off some of their descriptions, write them on the board. (Daily sheet 5)	Good class. There was a lot of participation.

Drill - 5

Descriptive Quotations

"Hair bristled like a brush" (touch p. 124)

"It was a perfect day for football" sky was blue/sun shafted brightly" (sound p. 124)

"Suddenly there was a great splashing and Bob Godwatts pulled himself onto the raft, yakking loudly." (sound p. 126)

"Bob clambered onto the raft again, gasping for breath..." "Bob, who struggled onto the raft, yak-yak, yakking derisively." (sound, p. 126)

"After that the green and blue summer days, the silver and velvet nights on the lake" (sight p. 126)

"A drum rolled as Glenfield swept forward following a beautiful kick" (sound)

"The ball came in a flat trajectory straight toward him. He tucked it in his arm easily, almost tenderly and swept after groupind defense" (touch p. 127)

"His fingers clawed at the earth as if to find a place to hide." (touch p. 127)

"Hal's arms swung forward to seize and fling down and crush the small body. His cleats dug at the ground. His right hand flailed at Cronk, but Cronk twisted from his grasp." (touch p. 128)

"Hal kept wiping his hands on his pants, trying vainly to get the sweat off his palms." (touch p. 130)

"Somewhere an airplane droned in the fall sky, but down here the people were silent." (sound p. 130)

"At dinner that evening his throat constricted at the first taste of food." (taste p.131)

"He tackled him at the waist. His arms went around the slight, hard body under the loose jersey." (touch p. 130)

"He flattened his weight along Cronk's back, driving his thick padded shoulder into the loose helmet as they went down, driving his weight hard as Cronk flattened under him." (touch p. 130)

DATE	ACTIVITIES	COMMENTS
October 14, Thursday:	Using the senses, have the students develop a list of adjectives that relate to various visuals, sounds, or scents. This exercise should ariseout of the discussion of the story, moving from the structure of a story, to their personal experience. Perhaps exposyre to various paragraphs (descriptive) taken from the begginings of various stories would also help to trigger the student's awareness of his sensory impressions. (Daily Sheet 6)	Good class. There was a great deal of interest and participation.

Drill - 6

ADJECTIVE LIST

pungent
airy
bitter
marshy
stinging
heavy
acrid
mildew
biting
damp
medicinal
oily
menthalated
gas
sweet
woodsy
salty
frosty
sour
decayed
choking
ripe
fresh
stale
aromatic
herbal
scapy
waxy
dry
mellow
clean
bloody
succulent
lemony
peppery
minty
smokey
burnt
sugary
powdery
cinnamony
chocolate
flowery
sickening
subtle
delicate
delectable
mouth-watering
appetizing
smooth
noxious
fruity
penetrating
spicey
syrupy
fragrant
nutty
piney
mossy
foul

Descriptive Quotations

DATE	Activities	COMMENT
October 15, Friday:	Using the adjectives gleaned from student discussion, make a checklist (theadjective along with three blanks). Add some adjectives that would aid this descriptive exercise. Expose the students to three different scents, having them check the appropriate adjectives on the checklist as a means of describing the scent. In each case, description and class discussion should be employed as a means to obtaining as great a description of the scent as possible. (Oui's Let 7)	Great interest and participation.

	SCENT J	SCENT K	SCENT L	SCENT M
DESCRIBES THE SCENT WITH AS MANY ADJECTIVES AS POSSIBLE				
IDENTIFY THE SCENT				
WHAT SITUATIONS DOES THIS SCENT REMIND YOU OF				

English Skills

DATE	ACTIVITIES	COMMENT
October 18, Monday;	Read in Scope, the story, "The Moonstone."	Dull
October 19, Tuesday:	As a means to motuvate the student and introduce the narrative based on and developed through sensory impressions, the students are to be exposed to various scents, describe the scent, and then describe the situation and/or incident that the scent elicits. The students were exposed to the following scents: mustard donut coffee vinegar cinnamon vanilla Tha student describes the scent both at their desks via a chart and as a group via the same chart on the over head projector.	Good exercise.
October 20, Wednesday:	Expose the students to four more scents: onion cepacol mouthwash mothballs licorice Have them describe the scents, using as many adjectives as possible (using an adjective hand out as well) and then describing the incident or situation that the scent elicits in their mind. Explain that they will be writing a rough draft of a story based on sensory impressions that will include the senses of smell, sight sound, taste and touch. Hand out a ditto of a paragraph, "A Ticket to the Circus" (attached). Also hand out a chart attached that compares two sentences, one generally descriptive and one sensorily descriptive. Then have the students create their own sentences from given sentences in a way that includes sense description. (see drill sheet 9)	Great ditto. Good use of sensory details. Some of the students wrote very sophisticated sentences.

SENSORY DETAILS PERIOD_____

A TICKET TO THE CIRCUS
BY
Charles Phillip Fox

One of the most glorious and delightful aspects of the circus is now gone forever. In its heyday the parade's purpose was to advertise the show's presence in town and stir up excitement, interest, and enthusiasm in the people. And this it did--for no other advertising medium ever devised so played upon the three key senses of man. For the eye there were the gigantic gold-loafed bandwagons pulled by ten-horse teams; scores of beautifully appointed ladies riding on sleek well-groomed horses; colorful zebras; clowns riding donkey carts; haughty camels, and plodding elephants bedecked in gorgeous red velvet robes covered with sparkling spangles; glorious wood-carved tables representing far away countries; open cages and dens of wild animals, colorful birds and reptiles from all over the world. For the ear there were many bands high up on wagons and playing stirring circus music. There were bell wagons, organs, and the clicking, puffing, blowing steam calliope. Then there were special sounds that could only be heard in a circus parade... the deep-throated knick of the heavy wheels caused by the slight lateral motion of the wheel when it hit the axle housing; the soft shuffing sound as dozens of elephants slid their sandpaplike feet on the pavement; the clopping forty shod hooves as a ten-horse hitch passed by; the rattle of chains on the eveners; the sudden roar of a tiger or lion. Then, too, the parade imparted to the nose very special odors that added a thrilling touch of reality to the whole spectacular pageant--a fantastic array of wild animals, each with its own peculiar jungle scent drifting out from the cage; the individual exotic aroma of the camels, not quite like a horse; and the dense, penetrating odor of the elephants.

Drill 9

To see the effectiveness of Fox's choice of words, compare these phrases.

A. the very noisy steam calliope

B. the shricking, puffing, blowing steam calliope

    A. the loud noise of the wheels

    B. the deep-throated knock of the heavy wheels

A. the sound of forty horses

B. the clopping of forty shod hooves

    A. the strong odor of the elephants

    B. the dense, penetrating odor of the elephants.

NOW YOU TRY IT

Write at least five sensory details for the following sentences.

Rewrite the sentences using your details.

DETAILS

_____ 1. It was a nice day.

_____ _____

_____ _____

_____ _____

_____

_____ 2. Your kitchen smells good.

_____ _____

_____ _____

_____ _____

_____

_____ 3. It was a good apple.

_____ _____

_____ _____

_____ _____

Sentence Combining

DATE	ACTIVITIES	COMMENT
October 21, Thursday:	Have students write the rough draft of their story.	
October 22, Friday:	Finish the rough draft of the story in class and collect the drafts from the students. Begin the sentence-combining exercise by using the first sheet of the ditto as example and process.	
October 25, Monday:	Read in Scope the play, "Francesca Baby."	
October 26, Tuesday:	Have the students complete the sentence-combining exercises as per the attached dittos. Make sure the explanation of sentences development goes along with the various examples developed by the students. The use of the overhead and sentences written on the transparency.	
October 27, Wednesday:	Return "Picture-stories" and have the students make up sentence combining exercises from their own sentences. The teacher should start the student off by showing examples at the beginning of the exercise.	Difficult as students' sentences did not lend themselves to this easily.
October 28, Thursday:	Student-sharing (the sensory story) Have students read their papers silently to themselves, in order to make corrections as well as expand their sentences. They are to concentrate on combining sentences as per the exercises done in class. Then they are to exchange papers and do the same with their partners paper, discussing the ways in which corrections can be made as well as ways in which the sentences can be combined and expanded. Collect the rough drafts.	Students bore quickly of "sharing". If no pressure is put on them to produce something or show something at the end of the period, they merely read the paper and spend the rest of the time chatting. Few students feel any necessity of or reward for correcting other students' paper. Occasionally, the situation is just the revers One student completely corrects all the other student's errors and the writer simply recopies without knowin why the changes were made.

Story Structure

DATE	ACTIVITIES	
October 29, Friday:	Return the rough drafts for final copy. Have the students rewrite their rough drafts and hand in one composition paper.	
November 1, Monday:	Pre-registration	
November 2, Tuesday:	Pre-registration	
November 3, Wednesday:	As a review for the post test: Read selected sensory stories to the class as a means to review the narrative elements of plot, characterization setting, conflict, intensification climax, theme, foreshadowing, resolution and point of view. Discuss each of these terms, then have the students pick out and discuss these elements in their writing. This will serve to re-establish the use and meaning of the elements, as well as point out when and where these elements are missing in their own story. Perhaps the teacher can illustrate how a simple conflict can be expanded, a simple fishing story expanded to the plot of An Old Man and The Sea.	These stories were not nearly as good as the other stories they've written. I question the assignment as it is a very difficult task - most of them missed the point, and ended up writing a descriptive essay rather than a story with all the literary elements.
November 4, Thursday:	Discuss, again, the sensory elements of taste, sight, smell and sound. Remind the students of their findings upon actual experimentation in class and have the students pick out the sensory development they find in the stories. On a ditto that has space for notes on the various senses, give them four examples of sentences from their compositions that can be further developed with sensory detail. This will serve to review the senses as well as allow the students to discern lack of descriptive detail in their own writing.	

Story Structure

DATE	ACTIVITIES	COMMENT
November 5, Friday:	Show the students a picture (shown for the pre-test in September) of "The Soldiers Marching" and ask them to write a narrative based on the action of the picture.	Students find it difficult to relate (and therefore to write about) a picture of soldiers marching throu a bombed out town. Perhaps a more relevant stimulus could be used.
November 8, Monday:	Read "A Double Urge" in Scope.	
November 9, Tuesday:	Register, When the students are finished, they may perform the language puzzles in their issue of Scope.	
November 10,Wednesday:	Read "Look Out For John Tucker" to the class. It is included in the Vanguard collection. This story deals with the development and change of a major character. It acts as a good stepping stone into the discussion exposing character development.	
November 11,Thursday:	Veterans Day	
November 12,Friday:	Using the enclosed ditto, refresh the students minds regarding the narrative elements we have studied. Have them develope the rising action in the story, pick out sensory detail, and note and discuss John Tucker'S growth and development as per other characters in the story. This reading and discussion should serve as means to prepare the students for an understanding of exposition, in preparation for their exposition pre=test. (Day II)	

Drill - 11
ENGLISH SKILLS
STORY STRUCTURE

NAME_____

PERIOD_____

LOOK OUT FOR JOHN TUCKER

TERMS

plot diagram

plot

characterization

rising action

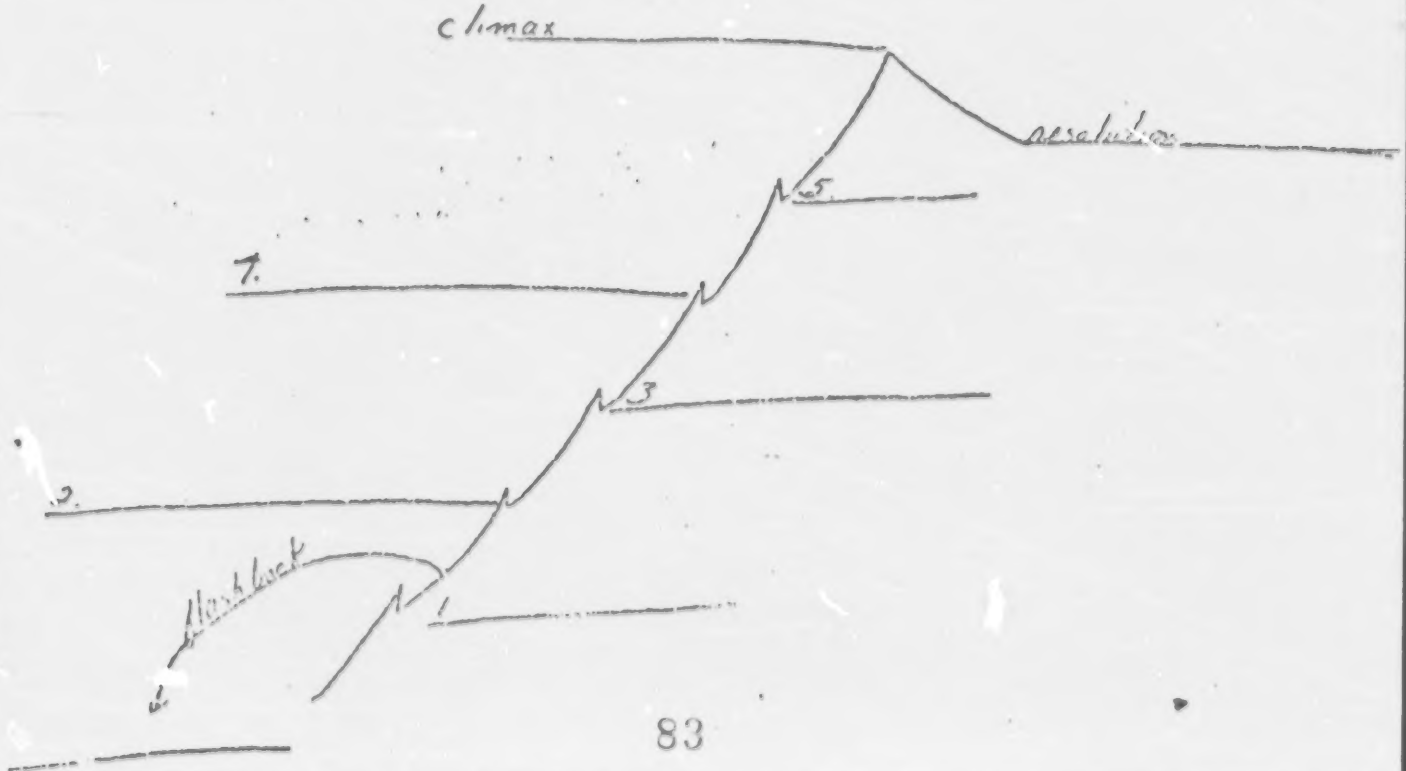
conflict

climax

resolution

flashback

setting



Story Structure

DATE	ACTIVITIES	COMMENT+

November 15, Monday: Give each student his or her grade by going over the rating sheet and the work in their folder.

Grade for quarter:

Improvement: Comparison of pre-and post test.
Effort: Work in folder
Quality: Comparitive grade of best work.

In grading the students of English Skills 1-2 for the first improvement, a grade for effort, and a grade for quality. The improvement grade will be derived from a reading of both the pre-test and the post-test. The improvement grade will reflect the obvious improvement of writing work that stressed the skills throughout the quarter. The effort grade will be determined by the teacher's judgement of how much effort was put forth by the individual student. The quality grade will be derived by having the student choose the narrative he or she most enjoyed working on or that he or she thought was the best. The teacher will carefully re-correct this paper and assign its grade as the quality grade. A quarter sheet will be stapled into each folder, forming a record of performance and progress of each individual student. Remarks as to student writing needs and development will be recorded as a record for the next quarter.

EXPOSITION

DATE	ACTIVITIES	COMMENT
November 18, Thursday:	Remind the students of what constitutes an expository composition...go over the qualities that should be contained in the introduction, the summary/resolution, the conclusion. Again present the slides and show the students the transparancy of the developed discussion. Helping them, have them begin to write their rough draft.	
November 19, Friday:	Have the students complete their rough draft. Help them as much as possible to develop some kind of sequence in their choice and in their discussion. Collect the rough draft.	
November 22, Monday:	Hand back the rough drafts and have the students share in correcting their mistakes. Have each student silently read his or her paper to himself, then exchange papers and do the same. Remind the students to note comma errors, sentence errors, combining when possible. Check for spelling and punctuation, etc.	As noted before, students waste this time. They need more guidance to know what to correct or look for.
November 23, Tuesday:	Write the final draft on composition paper.	
November 29, Monday:	Scope "Beauty and the Beast"	

EXPOSITION

DATE	ACTIVITIES	COMMENT
November 30, Tuesday:	Read various introduction or composition models and have the students pick out the topic or thesis statement Discuss the point the author is trying to make, and then discover some of the ways in which he accomplishes this. Read some of the student compositions to the class and have students pick out the thesis statements as well as the various modes that are used to express opinion.	Put on transparency so they can <u>see</u> paragraph - not just hear it. Do only half of period - one activity bores them.
December 1, Wednesday:	Re-work the introduction to the "Love" composition by going over the functions of the grabber sentence, the thesis statement, and the body introduction as a lead into the body of the composition. Have the students share in their task of re-writing the introduction, writing down the three essential parts in all cases.	This was a poor topic as students were not comfortable writing about it.
December 2, Thursday:	Show slides regarding the various advertisements. Discuss the slides in terms of composition: the introduction, the headline or thesis and the copy or body. Pick out additional advertisements from magazines and discuss how they, too, example the basic expository structure.	
December 3, Friday:	<u>Scope</u> Also go through the advertisements, discussing how the structure and content is related to the teenage readers.	
December 6, Monday:	Show the filmstrip "How and Ad is Made," discussing and relating the writing theory and process to the composing process as used by the ad companies. Expand the idea of moving from a specific thesis through various forms of support to finally reach a desired conclusion.	Good reinforcement of the elements of exposition: introduction (headline), body (copy), and conclusion

EXPOSITION

DATE	ACTIVITIES	COMMENTS
December 7, Tuesday:	Have the students spend the period going through magazines, looking for an advertisement or picture. When they choose a picture, have them spend the rest of the period, taking notes on what the advertisement seems to communicate, developing what they think to be the message of the picture. The teacher should also choose a picture and plan to perform the same function, so as to form a model for the development of the process which the students are to be following in subsequent work.	Good activity. Works even better if students have a guide to fill out focusing on the elements.
December 8, Wednesday:	Provide overlays. Using the model composition, "Conservation," go through its structural format, using the series of overlays on the overhead projector. Relate this to the student's analysis of their own composition development.	
December 9, Thursday:	Have students write rough exposition translating the message of the advertisement. Using the ditto to organize, determine the grabber, the thesis, and the body exposition as well as the conclusion.	
December 10, Friday:	Skill Drill. Read various drafts and encourage a discussion that will aim to point out "grabber" tendencies in the introduction as well as show relativity of introduction to body flow. Here the teacher may use her model composition developed around the picture she has chosen if there is time.	Took quite a while to get introductions written - teachers may give heavy concentration on this paragraph - after it is well-written all other paragraphs will follow. I work to see every student has my attention in writing the paragraph.
December 13, Monday:	Finish writing rough draft of expository composition.	

EXPOSITION

DATE	ACTIVITIES	COMMENT
December 14, Tuesday:	Read some of the student's introductions, discussing and defining the various parts of the introduction, as to clarity and effect. As you read them, have the students list the sentences that fulfill the various parts of the introduction.	Teachers must concentrate on the introductions. Afte it is well-written, the rest will follow (especially if the teacher focuses on the structural clues in the introduction).
December 15, Wednesday:	Provide ditto outline. Have the students share their papers, filling out the ditto outline as to the correctness of structure.	
December 16, Thursday:	Write the final draft in class. Collect them at the end of the period.	
December 17, Friday:	Scope, a play	
December 20, Monday:	Provide outline. Go over and discuss the structure and content development of the Kennedy Inaugural address.	
December 21, Tuesday:	Finish discussion.	
December 22, Wednesday:	Return the "Love" papers and discuss in terms of structure and content. Read some of the papers and have the students discuss the absence or presence of the various component parts.	Students tired of "Love" composition.
December 23, Thursday:	Sentence combining exercises that strive to teach the use of the comma correctly, and the semi-colon. Add ditto of the students choppy sentences, and have the students combine them properly.	
December 24 through January 3	CHRISTMAS VACATION	

EXPOSITION

DATE	ACTIVITIES	COMMENT
January 3, Monday:	Return the "advertisement" compositions and discuss the various parts and their components with the class. Using a student composition put a work on the overhead projector and discuss how it might be changed structurally and grammatically.	Might be better to use a teacher's composition or one from a different class.
Jaunary 4, Tuesday:	Scope	
January 5, Wednesday:	Introduce subject of a demonstration speech to the students by explaining that it may be a speech that would demonstrate or present or show some particular act, process, or skill. The demonstration speech will act as as a verbal expository composition, in that students will have to have an introduction with the components of the "grabber" the thesis, and the body introduction. Thye will have to do some research, thus employing the library skills, to develop the body, and finally, they will have to develop a conclusion for their speech. Discuss these with the class, having them present the various parts necessary.	
January 6, Thursday:	Have the class brainstorm the topics and possible hobbies, skills, processes that they may present as speeches to the class.	
January 7, Friday:	Pass out the dittoes on the various speech traits and qualities formaking a good speech. Show them the rating sheet that is to be used and discuss the evaluative categories and how their presentation will reflect correctness in the areas listed. Go over the "Do" and "Don't" sheet.	

EXPOSITION

DATE	ACTIVITIES	COMMENT
January 10, Monday:	Scope	
January 11, Tuesday:	Have librarian come to class and go over the various sources in the library that would be of help to the students in preparing their speeches. Have her explain the use of the Reader's Guide to Periodical Literature Since they will be spending the next two class periods in the library, they should pay close attention to her presentation.	Simplify this lesson. Give only the basics of the Reader's Guide. They can learn the details when they start actually use it.
January 12, Wednesday:	Library research	
January 13, Thursday:	Library research. The teacher should help the students, as much as possible, to have a favorable library experience since this will tend to make the library a positive, informative place rather than a foreboding, useless one.	Because of limitations of library resources the students could not always find the information they wanted.
January 14, Friday:	Have the students begin to write their speech introductions. The teacher should be as helpful as possible in getting them through this phase.	
January 17, Monday:	Have the students finish the writing of their speech, organizing their body on note cards, and writing a suitable introduction.	
January 18, Tuesday:	Sentence Combining	
January 19, Wednesday:	Student sharing. Have the students read their introductions to each other, commenting on clarity and structural clues. The teacher and the students should check over the organization and content of the entire speech.	

Appendix II
Assessment Guidelines and Forms

Please rate the enclosed compositions on a score 1 to 4 (one is low; four is high) using the following criteria: (use rating sheet attached to each composition)

Interest

1 = story does not have a plot; does not hold the reader's interest.

2 = story has a plot line but does not hold the reader's interest.

3 = story has a fair plot and holds the reader's interest fairly well.

4 = story has a good plot and is very interesting.

Conflict:

1 = there is no discernible conflict.

2 = there is a simple but confused conflict or story line.

3 = the story presents a simple conflict but with little elaboration of setting, rising action, or resolution.

4 = the story has a solid conflict, well introduced, developed, and brought to a resolution.

Character:

1 = there is no character description or development.

2 = there is some character description but little character development.

3 = there is good character description and some character development.

4 = there is good character description and good character development.

Word Choice:

1 = the writer pays little attention to words used; descriptions are almost non-existent.

2 = the writer tries to describe character and action but does not give the reader a good picture of person or scene.

3 = the writer describes character and action well, enabling the reader to sense both vividly.

4 = the writer selects words carefully to help the reader perceive the characters and actions vividly through several senses.

Sentence Structure:

1 = the student makes little attempt to vary structure or relate structure to content.

2 = the student varies the sentence structures a little but does not relate structure to content.

3 = the student varies structure to hold the reader's interest and relates structure to content a little.

4 = the student varies structure to hold reader's interest and relates structure to content well.

Written composition: West Irondequoit High School, Ninth Grade
1976-77

Rating Sheet

Student Number_____

Rater Number_____

Total Score_____

Interest	1	2	3	4	_____
Conflict	1	2	3	4	_____
Character	1	2	3	4	_____
Word Choice	1	2	3	4	_____
Sentence Structure	1	2	3	4	_____

Student: _____

		Pre		Post
1. Aver. T-Unit length		_____		_____
2. Fluency		_____		_____
3. Usage Errors				
end stops	_____		_____	
Capital.	_____		_____	
Sub. Pred. Agree.	_____		_____	
Prn. Ant. Agree.	_____		_____	
Comma	_____		_____	
Spelling	_____		_____	
	TOTAL	_____		_____
4. Quality				
Interest	_____		_____	
Conflict	_____		_____	
Charact.	_____		_____	
Wd. Choice	_____		_____	
Sent. Str.	_____		_____	
	TOTAL	_____		_____

Appendix III
Attitude Scale and Description

Assessing English and Language Arts Teachers' Attitudes toward Writers and Writing

Robert W. Blake

Many of the problems English and language arts teachers have with teaching writing surface in their statements about their attitudes towards writers and the act of writing. If they assume, for instance, that teaching writing consists of having students write compositions from an outline and then in discovering mechanical errors in a first draft, what they say about teaching writing will reflect this assumption. If, on the other hand, they feel that one should treat a first draft as professional writers do, as initial copy to be revised and reworked, then their comments about teaching writing will be quite different.

We might assume that English and language arts teachers who held the first assumption about the teaching of writing—after practice in creating varieties of writing and in discussing their writing with others—would change substantially their attitudes toward writers and writing. It should follow, moreover, if they then reported feelings which reflected how experienced writers actually compose, they would become more secure in their ability to teach others to write and, on the basis of their modified attitudes, change what they do in the classroom.

With these assumptions as a basis, I decided to develop and try out an attitude scale on writers and writing with graduate students in a concentrated, five-week summer session course, "Teaching Writing Composition, K-12." In the class were six high school English teachers, one high school social science teacher, seven junior high school English teachers, five elementary school language arts teachers, one high school remedial writing teacher, one college learning skills center teacher, and one high school teacher who taught English as a second language in the American School in Rio de Janeiro. The classes lasted for one and one-half hours per day, five days a week for five weeks.

Robert W. Blake writes of himself that he "teaches English education courses at the State University College at Brockport and is still pleased to be a member of the second oldest profession, that of teaching English. He is currently trying to get off the ground a handbook for those who may be frustrated at trying to teach others to write well."

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This is what I wished to do. I would prepare an attitude scale of some forty items dealing with writers and the process of writing, have the college students take the scale at the beginning of the course, do an analysis of the items in the scale to find out which discriminated between those students who were top scorers and those who were bottom scorers on the scale, conduct a course on the teaching of writing which would include varieties of writing and would realistically reflect the writing process, and then find out whether or not the attitudes of the students had changed on a revised scale as a result of the course. I was aware, of course, of how difficult it is to change anyone's attitudes over such a short period of time, but like all curious teachers, I wanted to find out whether or not what we did in a course on teaching writing would actually make a difference in what the students thought about writing after the course was over.

A word about what I believe my audience to be. The paper is addressed to you English and language arts teachers who may or may not have had a beginning course in educational measurement. I'll describe how I set up the attitude scale and treated the data so that if you wish you can create your own attitude scale from my directions. No doubt you will wish to add your own items, delete those you think are inappropriate, or reword mine for use with a different group. In any event, this report is not intended for the educational measurement specialist, who would no doubt be impatient with my narration.

First, I made up a list of statements, both negative and positive, about writing, drawing on what professional writers have to say about how they compose and on my own experiences with writing and teaching writing over a period of twenty years. The statements I grouped into three categories.

There were 18 items in the first caategory, which I called the *Skills of Writing*. Included in it were items like these:

Skills of Writing

	Positive Statement	Negative Statement
Topic: Strong Verbs	I emphasize active verbs in my writing.	Passive verbs make writing style smooth.
Topic: Varied Sentence Structure	I believe it is necessary to revise the sentences in my writing so that they are varied: some short some long, and so forth.	The ideas in writing are important, not the kinds of sentences used.
Topic: Audience	I believe it's important to have an audience firmly in mind before you begin to write.	When I write, I write for myself only and don't think at all about the people who might read what I write.

Other statements in the category of *Skills of Writing* elicited attitudes towards the use of words to refer to concrete things, wordiness and repetition, overworked phrases (cliches), figurative language, and mechanical errors like spelling, punctuation, and capitalization.
tion.

The second category I called *Varieties of Writing*, and statements in this category, of which there were 16, were designed to reflect a person's willingness to write pieces from the universe of discourse other than traditional expository prose.

Varieties of Writing

	Positive Statement	Negative Statement
Topic: Letter Writing	I get a kick out of writing letters.	I almost never write letters.
Topic: Character Sketch	I like to write about people I know well.	It doesn't make much sense to try to describe a person in writing.

Statements about other *Varieties of Writing* dealt with short stories, plays, letters to a newspaper editor, and poems.

In the third category were 6 statements, dealing with attitudes toward different *Kinds of Writers*.

Kinds of Writers

	Positive Statement	Negative Statement
Topic: Fiction Writers	I admire writers of fiction.	I don't think short story and novel writers are very useful.
Topic: Poets	I believe the poet is a valuable member of society.	Poets don't contribute anything of importance to our culture.
Topic: Newspaper	I'd like to be a writer for a newspaper.	A newspaper writer's job doesn't seem like much to me.

I then arranged the positive and negative statements in the form of a Likert-type attitude measure in this fashion.

Directions: For each of the following statements about writers and writing, encircle the abbreviations for the words which best describe your opinion about the statement.

	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree
Trying to write poetic language is a waste of time to me.	SA	A	U	D	SD
I'd like to be a writer for a newspaper.	SA	A	U	D	SD

The positive statements were assigned scores of Strongly Agree—5; Agree—4; Undecided—3; Disagree—2; and Strongly Disagree—1. The negative statements were given reverse scorings with Strongly Agree—1; Agree—2; Undecided—3; Disagree—4; and Strongly Disagree—5. The highest possible score was thus 200, and the lowest possible score, 40.

I gave the "Attitude Scale: Writers and Writing" to the students on the first meeting day. In order to find out which of the forty items discriminated between those students who scored high on the scale and those who scored low, I ranked the papers from highest to lowest, took the scales of the top twenty-seven percent (six papers) and the lowest twenty-seven percent (again six), and did an item analysis of the forty items. This is how item analysis works with the first two items.

Item Analysis of Test Items

Statements from Attitude Scale	Total pts. awarded by 27% of low-scoring students	Ratio	Total pts. awarded by 27% of high-scoring students	Ratio	Discrimination Index
I almost never write letters.	21	.70	19	.63	-.07
Trying to write poetic language is a waste of time to me.	22	.73	28	.93	.20•

•Item retained because of high discrimination.

First, I added up the scores of each of the items for the low-and high-scoring students independently. The six low-scoring students had on the first item "I almost never write letters" 21 out of a possible 30 points, the ratio of which is .70. The six high-scoring students had 19 out of 30 points, the ratio of which is .63. When we subtract the ratio for the low-scorers from the ratio of the high-scorers, we get the Discrimination Index of -.07. This item discriminated all right, but in a negative fashion, in a direction contrary to that which I expected. The high-scoring students, in other words, liked to write letters even less than did the low-scoring students, and therefore this item was discarded as useless.

As you can see, the next item, "Trying to write poetic language is a waste of time to me" was highly discriminating. The ratio for the low-scoring students, 21 out of a possible 30 points, was .73 and for the high-

scoring students, 28 out of 30 points, was .93. When we subtract the ratio of the low-scoring group from the ratio of the high-scoring group we arrive at the Discrimination Index of .20. Usually, acceptable items must show a Discrimination Index of "equal to or greater than" (the mathematical symbol for this relationship is -) .20 (-.20), but since I wanted 20 items for a final, reliable scale, I accepted 3 with Discrimination Indexes of .16 and 1 of .17. The remaining 16 were at .20 or above.

As far as items discriminating within the categories, there were 7 out of the 18 which discriminated in the category of *Skills of Writing*, 10 out of 16 in *Varieties of Writing*, and 3 out of 6 in *Kinds of Writers*.

At the end of the course, the students took the entire Attitude Scale of forty items again, and we discussed their personal reactions to each item. Generally, the items that did not discriminate and were discarded seemed to be one of two kinds.

First, some did not reflect a clear case for good or poor writing; neither low-nor high-scorers could agree on them. For instance, I thought Mark Twain's epigram "As to the adjective: when in doubt, strike it out" would be a fine item, but it showed no discrimination between low-and high-scorers; the score was 12 to 12, with a .00 difference. The negative statement for using adjectives fared even worse: "An expert writer makes his writing come alive with descriptive adjectives." The score was 12 for low-scorers and 9 for high-scorers, with a .10 difference. Possibly a good number of the high-scorers believed professional writers use many descriptive adjectives. Or I had simply worded the items poorly.

For other statements, both low-and high-scorers agreed to the extent that there was little difference between the items. Both groups, for instance, concurred with this item: "I make sure I proofread carefully my writing for mechanical errors in punctuation, spelling, capitalization, and word usage" to the tune of 24—26, with a Discrimination Index of .03. And likewise with the statement, "I emphasize active verbs in my writing"; the lows had 19, the highs 21, with a Discrimination Index of .10.

Using a split-half technique and the Spearman-Brown Prophecy Formula, I computed the reliability coefficient of the final scale of twenty items, which is .852. (You can look up the process and formula in any educational measurement textbook.) A homemade scale like this, I am told, which has a coefficient of .85 or better, is quite reliable. In layman's terms, this means that if students re-took the attitude scale they would score on it in about the same position; they would not have any marked up's or down's. When any test is reliable, in other words, it is consistent.

After the students had taken the Attitude Scale for a second time at the end of the course, I selected only the twenty items that discriminated best and compiled the scores for them on the pre-and post-Attitude Scales. Three students had losses of 3, 2, and 1 points, but the remaining nineteen students showed gains on the post-Attitude Scale of 20 items

was 71.95, and the average score for the post-Attitude Scale was 81.36, with an average gain of 6.41.

This is the final scale of 20 items.

ATTITUDE SCALE: WRITERS AND WRITING

Last Name First MI

Date

Directions: For each of the following statements about writers and writing, encircle the abbreviations for the words which best describe your opinion about the statement.

	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree
1. Trying to write poetic language is a waste of time to me.	SA	A	U	D	SD
2. I'd like to be a writer for a newspaper.	SA	A	U	D	SD
3. I'd rather do almost anything than write a scene for a play.	SA	A	U	D	SD
4. Writing poems seems kind of useless to me.	SA	A	U	D	SD
5. I believe it is necessary to revise the sentences in my writing so that they are varied: some short, some long, and so forth.	SA	A	U	D	SD
6. I admire writers of fiction.	SA	A	U	D	SD
7. Effective writers use many general terms and abstractions.	SA	A	U	D	SD
8. I like to write something every day.	SA	A	U	D	SD
9. I believe the poet is a valuable member of society.	SA	A	U	D	SD
10. I would like to be able to write poems that could be published.	SA	A	U	D	SD
11. I believe it is necessary to revise what I write.	SA	A	U	D	SD

12. Being able to write a short story isn't one of the things that I want to do in life.	SA	A	U	D	SD
13. I enjoy writing figurative language like similes, metaphors, and personification.	SA	A	U	D	SD
14. I like to write about people I know well.	SA	A	U	D	SD
15. I would like to be able to write a short story that could be published.	SA	A	U	D	SD
16. The writer who uses those phrases developed over the years appeals to more people.	SA	A	U	D	SD
17. The ideas in writing are important, not the kinds of sentences used.	SA	A	U	D	SD
18. The best writing is produced in the first draft.	SA	A	U	D	SD
19. Once I have written down what I have to say, I don't want to go over it again.	SA	A	U	D	SD
20. I don't ever write anything unless I am forced to.	SA	A	U	D	SD

For the category of *Skills of Writing* with 7 items, the average score for the pre-test was 25.00, for the post-text 28.05, with a gain of 3.05. For the category of *Varieties of Writing* with 10 items, the average score for the pre-test was 36.32, for the post-test 40.23, with a gain of 3.91. And for the category of *Kinds of Writers* with 3 items, the average score for the pre-test was 12.18, for the post-test 12.27, with a gain of .09. It was obvious that the third category of *Kinds of Writers* contained too few items for it to measure any significant attitude change. More items should be added to this category, or it might just as well be dropped.

So what can we say about the Attitude Scale: Writers and Writing? After an intensive five-week course in the teaching of written composition, a group of twenty-two experienced elementary language arts and secondary school teachers, by a convincing majority, changed their attitudes toward writing and writers.

It is difficult to isolate the particular activities during the course which caused the students to change their attitudes, but on the basis of written and oral comments from the students, I believe some of the following activities may have contributed to the changed attitudes.

First, the students came to know the composing process intimately and intuitively. We spent little time in talking *about* writing. Rather they produced pieces of writing every day or so. They went through the stages of prewriting, first draft writing, and rewriting and came to have a realistic idea of what all successful writers do when they compose. Many students reported they had a better understanding of what writing was really like and they stated they would have more sympathy for their students as they wrestled with the composing process. Such changed ideas might have appeared in the changed attitudes.

Second, the students all wrote a variety of pieces, including spontaneous writing, a critical reaction to a movie or television show, a persuasive essay (letter to a newspaper editor), newspaper writing (editorials, news stories, sports stories, and feature articles), autobiography (earliest memory), figurative language (similes, metaphors, sense reporting, refreshed observations, haiku, concrete poetry, free verse), and character description and short fiction. Many of the students had written little previously except for critical analyses, expository pieces, and first draft essay examination papers. Some reported difficulties with creating similes and metaphors, but the same individuals were delighted to find they could write effective figurative language if they persisted. In fact, many students preferred the writing of poetry and fiction to exposition and said that they now understood better what poets and novelists did. Again, their revised ideas about writers might have influenced their changed attitudes on the scale.

Third, I gave the students discrete exercises dealing with the skills of writing to do and to discuss with other members of the class. These skills included such items as good openers, active and passive verbs, wordiness and repetition, overworked phrases (cliches), the use of vivid verbs, and the use of words to refer to concrete things rather than to abstractions. I also gave them some exercises—not a fully structured program, though—with creating better sentences through sentence combining. Students reported they were unaware or had forgotten that there were these skills of writing and were pleased to find that as they revised sentences they improved their writing. As a result they became more confident in their ability to control their composing. Some items in the final attitude scale reflect such changed attitudes toward the skills of writing.

Finally, the writing workshop feature was a crucial element of the course. Each day when the students had written a piece, they read their writing aloud to each other in a group of from ten to twelve students. I've found that in groups of more than twelve or so even adults seem inhibited about reading their writing orally. In the writing workshop situations, we insisted that all comments had to be positive and supportive; there should be no criticism which would crush the writer's confidence, especially at the beginning of the course. And all comments had to be aimed at improving the writing, not at tearing it apart. Very shortly, the students learned how to encourage each other by making comments like these: "What a great figure of speech!" "I like that descrip-

tion of your grandmother. I'd like to hear more about her." "What would happen if you changed the point of view of that story? Why don't you try to tell it from the little boy's viewpoint rather than from his mother's?" and "You have many formal words and complicated sentences. How would the piece sound if you used simpler words and broke down the long sentences into shorter ones?"

And as they learned how vulnerable a writer feels when he reads his work to others, the students reported that they now had a great deal of empathy for their students as they went through the writing process and promised themselves to be less critical in a negative sense and more supportive of their students, work. Although such changes in attitudes were not reflected in the attitude scale, I consider the writing workshop activities and the attitudes reflecting these activities to be crucial for teaching individuals to write.

There are, of course, obvious limitations to the Attitude Scale. It was aimed at experienced teachers of the English language arts, most of whom had been English majors in college. The initial scores were therefore fairly high, with some gains slight. And the instruction which was to influence attitude change occurred over a relatively short period of time.

Some of the items, furthermore, which did not discriminate for these individuals might be discriminating for a different group. The item, "I make sure I proofread carefully my writing for mechanical errors in punctuation, spelling, capitalization, and word usage," for instance, did not discriminate because it appeared that all teachers considered theis necessary for good writing. A group of ninth grade students might react differently to such a statement.

And finally there was no control group of students who might have taken the Attitude Scale before and after a different kind of writing course or even a group which took the Scale without any writing course at all. All we can finally say is that this group of particular individuals, in this situation, generally changed their attitudes about writing after a series of experiences with writing and reacting to writing.

So much for the Attitude Scale itself. There are other ways to find out how people feel about experiences. One way is to ask them. So at the end of the course, I asked the students to respond in writing to this question:

> As a result of the experiences that you had with the course—reading books, writing different pieces, reading out loud your writing in groups, listening to student reports on techniques for encouraging public school students to write, and reading the instructor's comments on your writing—how do you feel about writing and the teaching of writing? Is the feeling different from the feeling that you had at the beginning of the course? If so, will you please explain?

Here are comments that are typical of those made by the students.

I feel much better about my own writing. You really convinced all of us that we have it in us if we take the time. Since I have more confidence in my own writing, I therefore feel more competent to teach others writing.

It happened. I've changed. I've improved as a writer simply because I am writing and am conscious of all the elements we've established as keys to good writing. "Show don't tell." "Exorcise English." "Accentuate the active." "Reach for the refreshing." "Grab with the opener." I'm listening to myself again and filtering my experiences through all my senses, consciously searching for the small surprises which my perceptions can create.

At the beginning of the course I was also discouraged with my job [high school remedial writing teacher] and felt at times it was hopeless. Through interaction with other teachers and my work on a writing program, I have reversed my feelings. I honestly believe I can do a better job teaching writing than I did last year.

In general my feelings towards writing haven't changed. I knew it was hard work and difficult to maintain. I knew we taught ineffectively in many areas. The course and the writings did help me solidify the areas of weakness or foolishness, however, and give me encouragement to continue myself and the programs I use to reach the kids. It made me feel I was on the right track and not alone.

I think I am more aware of the necessity to relax and enjoy what the students write. I don't mean lowering standards—accepting shoddy work—but accepting the work for what it is and enjoying it. Being aware of what goes into writing, I am more aware of what I want out of it.

I have a tremendous amount of improving and editing to do but have a concrete awareness of some of my faults. I also feel more capable of teaching and assessing other people's writing. I hope that I will have the ability to criticize gently but effectively and be able to accept another's writing as the best expression of what he feels without forcing my feelings into his writing.

Is the "Attitude Scale: Writers and Writing" a valid one? Over a period of many years, I have read what professional writers say about writing. And I have myself struggled with moving from half formed thoughts, to first drafts, to revisions, and finally to pieces in print, so I think I have an accurate idea of what is involved in the writing process. Do the statements in the scale reflect written composing? And do they represent attitudes which reflect accurately what beginning as well as experienced writers do as they compose? I believe they do.

You might use such an attitude scale in at least two ways. First, you can use the scale, or one adapted to your purpose, to find out where your students are with regard to practices in writing. If you find they have negative attitudes towards the Skills of Writing, for instance, then you could provide instruction which would change these attitudes.

But more importantly, I think, you could use such a scale to help students consider their beliefs about writing. Then if they are able to contrast their beliefs with those expressed by experienced writers, they may strengthen attitudes which make sense and discard those which don't.

But why bother with attitudes about writing in the first place? Because how we feel is so closely tied up with what we think and do; our attitudes, especially our unconscious attitudes, mirror our actions. If this is so, then we and our students can profit from a close examination

of our attitudes toward such a complex task as composing in writing. And if we find that our attitudes reflect unrealistic practices, then perhaps we shall be willing to change our attitudes *and* our practices. If an attitude scale on writers and writing and the consideration of its items can help a teacher or student change for the better what they feel and do about writing and the teaching of writing then it may be of some use.

Brockport

NOTE

I should like to thank my colleague in measurement and evaluation, Morris Beers, for helping me with this project. To paraphrase a close friend of his, he asked me to produce more data than I thought I needed.

Appendix IV
Teachers and Students Reactions to Program

Teacher's Reactions to Program:

1. Please comment on the effectiveness of using the composing process as we have defined it as an instructional process for your students.

   It worked. It became habit-forming. The fact that they did it all year long was valuable instead of just doing it a unit at a time. It became ingrained. They just knew what to do with a composition. With the last unit on the novel, for example, it was amazing how quickly they put it together. We never made them memorize the steps in the process; they just internalized it so well they automatically go through it when they write.

2. Please comment on each of the components of the process.

   Stimulus and Reaction to Stimulus. The reaction was generated from the students. Very helpful. We didn't preteach the stimulus. It all came from them. The time to react verbally to the stimulus was especially helpful as many did not have any ideas about the stimulus; but when someone else said something, their thoughts were sparked. It gave them something to write from. Otherwise, they would just sit thiere and say, "What am I going to write about?" During this phase we had many devices, including worksheets, discussions and other activities to embellish the reaction to the stimulus and to focus it on their reactions. Then, when it came time to write the composition, they had detailed ideas, including page references, quotations, descriptions, etc. The worksheets were important to supplement and guide the discussion. Not only did they give the students direction, but they also gave the students necessary information.

   Rough Draft. Then they get the idea that the first thing you write is not necessarily the "best"; that this draft has to be edited and changed. They consider this a rough draft so they were very willing to discuss it and make changes. They became more receptive and, in some cases, eager for advice. The writing of the draft on scrap paper worked well for several reasons. First, the students could see the contrast between this and the final copy. The rough was very messy while the final copy was near-perfect. It was a "before-and-after" situation. They took more pride in their final copy. Second, they were more willing to change the rough draft because it was on scrap paper. They kept on saying, "This is just a rough draft."

   Sharing and Revision. It started off slowly because ther first reaction was that there is nothing wrong with the paper. Now that they have really worked on it, they can't wait to share with each other. One of the reasons for the change in attitude toward sharing is the fact that we do the sharing after working on a skill. This gives them some focus for their discussion. They know what to look for. It gives them something concrete. At first we left it wide-open for their discussion. This gave them too little direction and they finished very quickly, with little accomplished. Now, we give them a format and their sessions are both olnger and more productive. They enjoy it. It means much more to them. Each partner feels he or she has gleaned something from that sharing. They are not shy about it anymore. They are now very open. They like working in pairs. Some have formed close working relationships with others in the class. They don't always look to the teacher for help. They often

look to other classmates, especially those who can provide help. The attitude they have developed about working with peers in their sharing has carried over to their willingness to share with the teachers. They are more willing to come to the teacher to ask for help, as they would to another student. It is vital that you teach or work with a skill and then share. They need the specific guidelines. Otherwise, it will be non-productive.

Rewriting. That has become a ritual. This step is now a formal day. They concentrate on doing a good job on the composition at this time. They do not even question the value of this step anymore. They just know it is part of the process. When that final copy comes in, it is almost a joy to correct. Because of the other steps in the process, they have already incorporated many changes we might have suggested in previous years.

Submission. Although we initially viewed this as the end, we have changed it a little. When we hand them (the compositions) back to the students, they read their papers again and we discuss some of the major points. They still do not have to do anymore work on them, however. In some cases, a few students wish to treat this as a prelude to the final compy and re-write it again and submit a new draft.

3. Which step is the most helpful?

The sharing through revision are the most helpful instructionally; but we would definitely keep all the steps in the program. Including the guidelines for sharing, we would not suggest changing any part of the program steps.

4. Was it helpful to separate the curriculum into the three modes of writing: narration, exposition, and critical analysis?

Yes. Teachers have to remember, however, that none of the modes will be taught completely in any single year. We build on them. In narration, for example, we concentrated mostly on description at the ninth grade level. At later levels they may concentrate on higher level narrative skills. The modes have to be embellished at subsequent levels. Exposition and critical analysis, however, were covered more fully than narration. By the way, we do not think it was fair to give the post-test with narration because they had not concentrated on exposition and critical analysis. We feel they would have done better if the post-test had been in the expository or critical analysis mode rather than the narrative. In addition, the kids had a negative response to that picture. They just did not want to see that picture again.

5. Was the progression of moving from narration, to exposition, to critical analysis appropriate for your classes?

Perhaps it might be better if critical analysis followed narration as that seems more natural. Yet, they did learn the expository format in exposition which helped them with critical analysis. Critical analysis certainly belongs at the end. Exposition might be better before narration.

6. Was the progression by media (visual to print) beneficial?

Definitely. When it came time to read, which is a harder task, the students knew what to look for. They were more confident of their own abilities by the time they worked with print, especially the poorer readers.

7. Was it beneficial to use several media while teaching composition?

Definitely. It maintaind their interest and relieved tedium Before, they had read all year. This year they used many different media so when it came time to read, they couldn't wait. They were very eager. The Scopes helped a lot, too. By using a variety of media we were able to give more students confidence in their abilities than if we had used just one or two. Some students who have difficulty reading still have a chance to express themselves when they see the ideas in a film. The variety of media also helped with the sharing as each could contribute. They became confident in themselves. This confidence carried over from the medium with which they were comfortable (e.g. film) to the medium with which they were uncomfortable (e.g. print).

8. Was it helpful to progress from translation, to interpretation, to extrapolation, to application?

Yes. That also was a process which became automatic with the students. They would not understand the terms, but they do follow the process. It was logical.

9. Did some things which were covered in the curriculum prior to this program suffer because of the concentration on writing?

We incorporated most fo the "traditional" curriculum into this one. With vocabulary, for example, although we did not have formal lessons on it, we taught it preparatory to writing. We did not do so many words, short stories, palys, etc.; but the ones we we did cover were much more meaningful to the students. We taught fewer, but we taught them better. In terms of reading, they did it all the time. They read various genre, both by others and themselves. Scope also offered a lot of opportunity for them to work on vocabulary. They learned the reading and other "basic" skills more effectively in this program than in the previous one. When they share, for example, they are reading. In fact, they are probably reading much more closely and accurately with more discussion of the reading during that stage than they would in a short story unit. They are very aware of language because of their constant focus on the use of language. They not only had the formal procedure for literary analysis during the critical analysis section, but they employed these skills each time they shared and revised their own short stories. They also learned literary terms through applying them in their own writing. This was much more effective than had we asked them to memorize and identify the terms. We just used the terms (such as "foreshadowing," "climax," "setting," etc.) naturally while discussing their works. They internalized the concepts as well as the specific terms through application.

10. What were some of the benefits of the program?

The major benefit is that these freshmen learned to write. Another benefit is that they were writing every day without the threat of grades. They were given time to work on their writing before being graded. They always had the opportunity to do their best. The pressure was alleviated through this program. These students will be able to take this composing process with them through the rest of their their formal education. The program alss helped us share ideas and discuss procedures and materials. Without the program, we would not have shared this much.

11. What were some of the drawbacks?

We were not given sufficient time and opportunity to prepare together for classes. One of the real advantages of the program is the opportunity for the teachers to develop the same materials and plans for the classes and to discuss the effectiveness of the procedures and then make appropraite changes in the curriculum. Without sufficient planning time, e.g. one mutually free period, we would find it difficult to continue the effort. Most of the drawbacks were logistical: lack of a mutually free planning period, adequate shades in the rooms, lack of summer curriculum planning, etc. Had these been overcome, it would have been a smoother program.

12. Do you believe student interest improved because of the program?

Yes. We still hear students ask if they have to write an essay or composition about a specific stimulus, but it is not the "griping" kind of comment we used to hear about writing. They are all handing in papers. In previous freshmen classes we could never get all their papers. They are better writers. Why wouldn't they have more interest? Also, they have more confidence in their writing. Some of the specific activities bored them, but as a whole program, they all learned from it and enjoyed it. In our responses to the students we were encouraging and could actually show them where they have improved. When they looked at their revised drafts, they could see the improvement immediately. They took much more pride in their work than they would have previously.

13. Do you think students improved in their ability to write?

Yes. Definitely. Without any reservations, their writing has improved because of his one-year program.

14. What changes would you suggest in the overall program?

We would keep it the same . The balance is good. They learned so many other things in addition to writing. For example, they learned to be mannerly, to listen to others' opinions through their experiences with sharing. They learned respect for others. The classes became very close. We would definitely follow this program again.

Student Reactions to Program

Peggy:

Q: Can you describe the kind of steps you go through when you write a composition in English class?

A: Usually we read something and then she (the teacher) goes over how we are going to write about it: introduction, paragraphs, examples. And then we go ahead and write it. Then we share it with somebody. Then we write the final copy.

Q: Do you think this process helps you write better?

A: Yes, you get to try to do it.

Q: How did you write compositions before in English class?

A: We didn't. We just wrote sentences.

Q: Which part of the process helps you the most?

A: The sharing. We learned from your friend; she knew what you were talking about. We helped each other with the compositions.

Q: What part helped you the least?

A: It was all helpful.

Q: What about not receiving grades on the compositions?

A: It seemed the same to me. A check-plus was like an A and so on.

Q: How did you like learning the skills during the process and with your own work?

A: It helped because you can go back and look at it and talk more about it and look at it again. If you do it all at once, you have to remember what she said. I was able to use the skills in the final draft. I learned it better this way.

Q: Do you follow the same process in other classes?

A: Yes, because I want to add things and take out things. I just do it. They don't require rewriting.

Q; How do you like writing the three stories about the picture of the soldiers marching?

A: I hated the picture. It was hard. It wasn't very easy to write about. It was boring after the first time.

Q: Do you think you write better now than at the beginning of the year?

A: Yes. I'm more more confident than I was.

Michelle:

Q: Can you describe the process you go through when you write a composition in English class?

A: First, we would write a story then she (the teacher) would have us go over it with her. Then she found the major corrections in sentence structure and we corrected theose. Then we got together with a friend and they founr our mistakes. and we corrected them. Then we re-wrote them and handed them in.

Q: How did you like doing it this way?

A; I thought it was a lot easier than learning spelling and grammar.

Q: Have you done it this way in the past?

A: No.

Q: How did you do it in the past?

A: We had to relearn all the grammar and stuff. And we just wrote the story and revised what we could find and then rewrote it and handed it in for a grade.

Q: How did you like the idea of not being graded on the compositions?

A: It was a lot easier. You don't have to worry about whether you pass or not.

Q: Did it help you write better (i.e. the process)?

A: Yes, because then you could see where your mistakes are right in the story.

Q: Which part of the process helped you the most?

A: Writing it and going over it to see where the mistakes are.

Q: What about working with other students? Did that help at all?

A: It would if they were serious about it. They just read through it and tell you it's ok. I did go over some compositions and told them where their mistakes are and they would pretend like they didn't hear me.

Q: Would a guideline for correction and sharing have ehlped when you went over the compositions with other students?

A: Probably.

Q: Which part of the process helped you the least?

A: Going over it with other kids. They jsut read it, said it was ok, and handed it back. Then we just talked.

Q: When you write compositions outside of English class, do you follow this process?

A: We make an outline. Then we write the main idea of the paragraphs and the supporting facts. Then we just write it up into sentences from there.

Michelle(2)

Q: How do you like that compared with the way you write in English class?

A: In other classes we did not have the time to revise and rewrite.

Q: Would you do better if you did have the time?

A: Yes. I know I would.

Q: How did you like writing three stories about the picture of the soldiers marching?

A: I didn't like that. I didn't like the picture.

Q: Why?

A: Because it was hard to get a story from it.

Q: Were you tired of writing about it by the third time?

A: Yes, everybody was.

Q: What kind of changes would you make in the program?

A: If there were a way to make sure the kids would help each other. It was the only weak spot.

Q: Did the sentence combining help you at all?

A: The first quarter it did because I got it after that. After that it was like going over the same thing over and over again.

Q: What about using your own work for learning skills rather than a textbook?

A: A lot easier. And by using your own work, you can see that that's your mistake. In a textbook you can say, "Oh, I'll never make that mistake." But if it's your own work, you can see that you did do it.

Q: What about having the skill instruction between the rough draft and the final copy?

A: Probably helps because when you go back to correct the rough draft, it's right in your mind exactly what it should be like.

Mona:

Q: Can you describe the process you go through when you write a composition in English class?

A: We start with the rough draft. We usually see a movie or see pictures. We start with a rough draft: the introduction, body paragraphs, and the conclusion. Then everybody paired up and your partner read yours and you read your partner's and you talk about what you think is wrong (periods, run-ons, commas, semi-colons. Then we re-wrote it.

Q: How did you write compositions before in English class?

A: We never really did. We just wrote stories, never set down in paragraphs like she (the teacher) told us.

Q: Did you re-write your compositions before?

A: Yes, you couldn't read it.

Q: Did you share before?

A: No, never.

Q: Do you think going through the steps this way helped you at all?

A: Yes, it helped me write better.

Q: What part of the process helped you the most?

A: In the sharing my partner would see things I didn't see and I would see things she didn't see. If there was a problem we couldn't understand, we would read it out loud. Then we would catch it.

Q: What part is the least effective?

A: Writing so much about everything, especially "Rock in the Road". We'd get sick of writing about the same things (pre- and post-tests).

Q: What about not having all of your compositions graded?

A: It doesn't bother me just so long as we get something for it.

Q: Do you go through this process in other classes?

A: English is the only one we write compositions. In social studies we outline it and put in a paragraph. Since I know all about this in English, I just put it down.

Q: How do you like having the skills taught while you are going through the steps, using your own work as opposed to using a textbook?

A: I like it because if I was just to read it, I don't think I'd understand it.

Q: How did you like writing the three stories about the picture of the soldiers marching?

A: I got sick of making up stories about that. It takes too long. I got frustrated.

Q: Do you think that you improved in your writing going through this kind of program?

A: Yeah, it helped a lot because all the other times we never did that.

Q: Do you think you had more of an opportunity to find out about your work by talking with your friends about your compositions?

A: Yeah, because if you share it with someone, you are both going to get something out of it. You know what you are doing wrong.

Louis:

Q: Can you describe the process or steps you go through when you write a composition in English class?

A: We get a topic, write a rough draft, and give it to others to check it over for errors.

Q: Does going through this process help you write better?

A: Oh yeah, definitely, because when you look at the same thing all the time, it becomes a blur; but when you're looking at someone else's, it's different. When you're reading someone else's, you're looking for it. When you're reading your own, you don't catch the little things.

Q: Do you get some ideas when you are reading someone else's composition?

A: Yes. Sometimes you find your's more interesting or their's more interesting. Sometimes you get a couple of ideas from their's. It works both ways.

Q: Do you think the process has helped you with your writing?

A: Oh yeah.

Q: What part of the process has helped you with your writingthe most?

A: When you have someone else look at it. When they tell you your errors, you tend to look for them more the next time.

Q: Do you discuss other aspects of your composition with your partner?

A: Oh yeah. We talk about the whole thing. We give each other ideas, too.

Q: If you were going to change something about the process, what would you change?

A: I'd put more details in my final copy.

Q: Do you mind rewriting?

A: No, that gives you a chance to improve it. While you're writing your rough draft and you think of other ideas, you just throw them in there. Then you can write it better on the final copy.

Q: How do you like learning skills as part of writing the composition?

A: When you learn them during the process, you learn how to use them more. You're more skilled in your topic. This way you can do it right, while it's fresh in your memory.

Q: What to you think has improved the most about your writing?

A: My skills, punctuation and stuff like that.

Louis (2)

Q: Do you follow this process in your other classes?

A: Yes, I do it on my own. The other teachers do not require it when I write a report.

Q: How did you like writing about the picture of the soldiers marching?

A: I wrote practically the same thing the second and third time I did it. I think I improved, though, because we learned punctuation during the year. A little more sophisticated, that's all.

Bob S.:

Q: Can you describe the process you go through when you write a composition in English class?

A: I try to be creative. I try to put a lot of action in it. We write a rough draft and then share it and make corrections and then write a final copy.

Q: Do you think going through those steps helps you?

A: Oh yeah.

Q: What part helps you the most?

A: Sharing, because then you get a lot of questions from some other kids.

Q: Do you think you can help the other person?

A: Yeah, usually.

Q: What part of the composition would you change?

A: Sometimes we change the words around. Sometimes we change the commas and periods.

Q: Do other teachers ask you to follow this process?

A: No.

Q: Do you follow it for assignments outside of those classes?

A: Sometimes I do.

Q: Do you share your work with anybody outside of class.

A: Sometimes I do with my older brother.

Q: Did you share with him before this program?

A: No.

Q: How did you like writing about the picture of the soldiers marching?

A: I like writing action stories.

Q: Is there anything you would change about the program?

A: I would like to write more stories.

Q: Do you feel more comfortable with writing than you did before this program?

A: Yeah.

Bob G.:

Q: Can you describe the steps you go through when you write a composition in English class?

A: First, we write a rough draft. Then you have a friend or someone read it over. He discusses with you what he thinks is wrong with it and what can be done to improve it. Then you rewrite it.

Q: Do you think this going through this process helps you write better compositions?

A: Quite a bit, like the last one. The rough draft I didn't have too good and after the last draft, I had one of the best papers in the room. I was surprised because when I started, I didn't know what I was doing. Talking with my friend helped. Once you get a main idea, you can go on yourself.

Q: Do you think you improved in your writing very much?

A: Oh yeah. because compared with the papers from the beginning of the year there is no question about it. Before, I didn't know about the body paragraph and stuff. I just divided it into paragraphs.

Q: What part helps you the most?

A: Sharing with my friend.

Q: Do you mind rewriting?

A: Sometimes I don't mind. But sometimes I rewrite too many times. With "The Lotter" I wrote it five times before I got it right. I rewrote the rough copy four times before the final copy. It was good, though. It was worth it.

Q: Would you change anything in the program?

A: I would use more movies. I think it was better to see a movie and put your ideas down about the movie.

Q: Did you learn anything about advertising during the program?

A: Yeah.

Q: Did it help you learn about writing?

A: Yeah, because that brought in things like the "grabber sentence." Advertisements use the same (technique).

Q: Do you notice that when you watch television?

A: Yeah, I do now. Before you never really noticed it. You don't think about it too much. Now, I realize how these (the commercials) are made and I look at it from a different point of view.

Q: Does using these techniques in your writing help you do that?

A: Yeah.

Q: Do other teachers make you go through the process?

A: No, I do it on my own because a lot of times for assignments I'll make a rough draft and then rewrite it.

Q: Do you share them with anyone?

A: Yeah, my sister. She helps me out.

Q: Did you do this with her before?

A: Not really. I did in math but not in composition.

Q: Do you like to write more now than before?

A: Yeah, I've always liked to write, but I'd say so.

Q: How do you like doing all of your writing in class rather than at home?

A: That's a lot better. I would do much less if I had to do it at home. I've got a paper route and stuff so I wouldn't have the time.

Q: How did you like writing about the pictures of the soldiers marching?

A: I liked that because I like writing action stories.

Q: Is there anything you would like to add to this?

A: I think the program is pretty good. I liked it a lot better than last year's English.

Q: What is different about it now than last year?

A: You do more stuff on your own in this class. Last year you got this assignment; you did it; you handed it in. You got the next assignment; you did it; you handed it in. Now, you can work more on your own. You get more time to finish your stuff.

Q: How do you like learning the skills while writing instead of from a textbook?

A: I like this better because when you do a textbook, you still don't apply it to anything. You get a workbook and you sit and punctuate all these things, but you still don't use it in your writing. It's better this way.

Q: What about using your own writing?

A: It's better that way, because you learn how to punctuate and use good, intelligent sentences and apply it right away.

Larry:

Q: Can you describe the process you go through when you write a composition in English class?

A: We get a picture. Then we just write about it, like a proof. Then we write a draft. Then we share it.

Q: Do you think going through those steps helps you write better?

A: Yes, because when you write it the first time, you know you can always do better. Every time I write a story, I write the first draft. Then I share it, Then I write it a second time. Even after that I realize some things I could have done.

Q: Do you like the sharing?

A: Yeah, because you get his ideas and they get yours. So you can write different things.

Q: Do you think you have improved in your writing?

A: I guess so. It's a lot easier. It's a good classroom.

Q: Would you change anything in the program?

A: I would probably cut off a little bit of the writing. I'd give a little less tests. There's not much I'd change.

Q: Did the use of mass media, advertisements, help you?

A: Yeah, it did a lot. Now we have a good understanding of advertisements, like when we read a magazine. It also makes it easier to write, because you think of ads you've seen and you can think of a "grabber sentence."

Q: What about doing all the writing in class?

A: I like doing it in class. When you have a problem, she (the teacher) is right there.

Q: Do other teachers have you go through this process of sharing and revising your work?

A: Not really. Social studies, especially not.

Q: When you write an assignment outside of class, do you try to follow this process?

A: Yeah. I get a lot of ideas from this class. Once in a while I share with others, not usually, though.

Q: How did you like writing about the picture of the soldiers marching?

A: I wish there was a better picture. There really wasn't that much you could really say about it. Who wants to talk about war?

Irene:

Q: Can you describe the process you go through when you write a composition in English Class?

A: First we get our introduction and two paragraphs and our conclusion and then write a rough draft. Then we go over it with the person who is sitting next to us. We check each other's paper and look for mistakes and stuff. Then we write our final drafts.

Q: Do you think going through these steps helps you write better?

A: Yeah.

Q: What part helps you the most?

A: When we look at the paper of someone else.

Q: What kinds of things do you look for when you share?

A: We look for spelling errors. We might want to change the whole sentence around if it doesn't sound good or something.

Q: Do you think you write better now than you did at the beginning of the year?

A: I think so.

Q: Are you more comfortable with writing?

A: Yes.

Q: Do you enjoy it?

A: Not really.

Q: Do you following this kind of process in you other classes?

A: No.

Q: What about outside of these classes?

A: I rewrite it myself but I don't share it.

Q: Do you like writing in class rather than at home?

A: Yes, I can ask a friend if it sounds good or something.

Q: Did the use of advertisements help you understand written composition better?

A: Yeah, I guess it did. It's easier to see the "grabber" in the ad and the description.

Q: How did you like learning the skills like sentence combining and punctuation while you were writing a composition and using your own work rather than a textbook?

A: I liked this way better. I could use it in revising my composition. The sentence combining helped. I could put the little sentences together and make them longer.

Q: How did you like writing about the picture of the soldiers?

A: I didn't like that. It was hard. It takes a long time to think of a story. It wasn't a good picture, I don't think. Something with nature, like trees, might be better.

Q: Is there anything you would like to add?

A: I think the program helped my writing.

Richard:

Q: Can you describe the process you go through when you write a composition for English?

A: After we write our first draft then we give it to her (the teacher). She checks it and gives it back and tells us to look it over to correct any spelling errors, punctuation errors and so on. Then we switch with another student and write a final copy.

Q: Do you think switching with another student helps?

A: It does. When you write your rough draft, you think it's perfect. You don't want to find mistakes so you always skip over them.

Q: What do you discuss during the sharing?

A: How good your punctuation is. The high points. How the person phrases their sentences.

Q: Which do you think is the most important part of this process?

A: The rough draft and the sharing. In the rough draft you write what you feel. Then you get the other student to look at it. He isn't getting exactly what you're saying and he tells you where your errors are. But really the rough draft and the sharing combined. They are both very important.

Q: Do you believe you have improved your own writing this year?

A: Yes, I really do.

Q: Do you enjoy writing more?

A: In a way I do. Now I know I'm not going to be putting a comma after every word or an exclamation point on a question. I've improved.

Q: Do you follow this process in other classes?

A: Yes, I act as if I'm in an English class. If I have to write a story, quickly I'll write down what I got in my head. But then I'll add something or take something out.

Q: Do you ever share your writing with anyone outside of school?

A: Once I shared a story with my sister. Another time I wrote a poem and shared it.

Q: How do you feel about learning the skills like punctuation during the writing of the composition and using the sentences from the class work rather than a textbook?

A: Textbooks, when it comes to English, I really don't feel are necessary. I feel we should take what we do, our own errors, our own mistakes, and learn from them. The people who write the textbook know what errors they are going to make and they make them the way they want them to be. When we write the error is by accident. We think it's right but yet it's wrong. You learn more from your own mistakes.

Q: How do you feel about doing the work during class rather than at home?

A: I feel we should be doing our work right there in class. The teacher is right there. If we go home and start doing work, you lose all your ambition. If you're stuck on something, the teacher can't help you because she's probably home, eating her meal or something.

Q: How did you like writing about the picture of the soldiers?

A: It was alright. The last time was a lot easier because I could pull more out of the picture.

Karen:

Q: Can you describe the steps you go through when you write a composition in English?

A: After we write a first draft, we share it and they correct it and we switch them back and we read them ourselves to see what mistakes we made. Then we make our final copy.

Q: Do you think going through this process helps you write a better composition?

A: I think so.

Q: Do you think you have improved in your writing?

A: Yeah, I think I have. I enjoy writing more than I thought I would.

Q: What step helps you the most?

A: I don't know.

Q: What about the sharing?

A: When I'm stuck on something, we can talk about it and then just write our own ideas down. If she sees an incomplete sentence or something, I have to go back and correct it. She'll tell me maybe if you rearrange this sentence, it'll sound better.

Q: Did you do any sharing before this class?

A: No.

Q: In other classes?

A: No. Maybe outside of class.

Q: Do you like doing all the writing in class?

A: Yeah, because at home you'd rather be outside than doing homework. I do more writing because it's in class.

Q: Do you think working with advertisements helps?

A: Yeah, I think it does.

Q: Do you look at advertisements differently now?

A: Yeah, now you can hear the "grabber" or in a magazine you notice the bold print.

Q: What would you change in this program ?

A: I'd keep it the same. I like this English course better than any I've had.

Karen (2)

Q: How did you like writing the stories about the soldiers?

A: I didn't really like that much.

Q: What kind of picture would be better?

A: A scenery picture.

Nancy:

Q: Can you describe the process you go through when you write a composition in English?

A: After we write the first draft, we go through it and correct it by sharing it with someone else. And then we take some words out and then get her (the teacher's) ok. Then we write it over.

Q: Do you think going through this process helps you write a better composition?

A: Yes

Q: Do you think you have improved in your writing this year?

A: It's hard to tell.

Q: Do you feel more comfortable with your writing now than before?

A: No.

Q: Do you know more about how to write?

A: Yes.

Q: How do you like the sharing?

A: It helps. We can talk about how a sentence is awkward. How you should say something else instead of what you said there. We also look at punctuation.

Q: Do you follow this process in other classes?

A: No.

Q: When you write an assignment outside of class for other classes do you follow this process?

A: Yeah, I rewrite it sometimes.

Q: Which part of the process helps you the most?

A: The sharing. The girl I share with may have more of an idea of how to express something than I would. Maybe I would with her. Sometimes I don't really know what to write so I just put down anything then we can figure out what to write that's better.

Q: How do you like learning your skills while writing the composition and using your own writing instead of a textbook?

A: It helps because you can see how it works. The textbook gives you examples but they may not fit.

Q: How did you like writing about pictures of the soldiers?

A: I think it was sort of boring.

Q: Is there anything you would change in the program?

A: I'd have more reading.

Q: Do you think looking at advertisements helped you understand how the advertisers were manipulating you at all?

A: Yeah, sort of. Now I know how they do that. You can see not just the picture but how the girl looks and what she's doing.